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VOLUME XXXI • SAN FRANCISCO AND LOS ANGELES • JANUARY • 1927 • NUMBER ONE

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ARCHITECTURE IN HAWAII

[BY LORAIN E. KUCK]



ARCHITECTS of Honolulu face a group of conditions, unique in the world today, both in their interest and possibilities. These conditions are hinted at in the various names by which Hawaii is described, the "Paradise," the "Crossroads" and the "Melting Pot" of the Pacific. The way in which the island architects are beginning to meet these conditions gives promise of forming one of the most fascinating chapters in the development of American architecture.

For it will be American, although not of the American continent. Hawaii is as American in its institutions and culture as it is in its politics—an American territory, as integral a part of the United States as, say, Catalina. But while Hawaii's architecture will express America, it will be an Americanism compounded not only of the racial elements of Europe and Africa but of Asia and Polynesia as well. The polyglot population of the islands forms a background that is all-pervading in its influence, and not to be evaded in the final expression. This, together with the climatic and physical characteristics of the islands, make up the unique conditions which have produced already a number of interesting buildings in answer to their challenge.

In order to understand the work that is being done by some of the architects of Honolulu, it is necessary to know something of the conditions there. While white civilization in Hawaii is over a hundred years old, and in this time some pretentious buildings have been constructed, it is only within the last five years or so that much active attention has been paid to the development of a new type of architecture that shall be an expression of Hawaiian conditions.

The first of these, to begin with, are those bits of land, known as the Hawaiian Archipelago, which are actually South Sea islands, although "bit" is rather a misleading term for an area covering over 7321 square miles. As South Sea islands located inside—but only just inside—the tropic zone, the climate is a combination of hot direct sun and cooling trade winds. Together these make for an unvarying balminess, night

and day, winter and summer. Protection must be had from the sun and the frequent drifts of mist-like rain, but the trade winds must be allowed to sweep through without restriction.

These two needs have brought into existence the "lanai" or deep porch or open porch-like room, which is, perhaps, the most invariable feature of Hawaiian planning. The lanai, with its roof and no walls, is the exact antithesis of the patio, with its walls and no roof, which is so successfully used in California, where the sun's warmth is usually grateful, and the winds are often chill. The lanai provides a deeply shaded area through which the winds can sweep at all times.

Interesting examples of the lanai, as incorporated into several different styles of architecture, are shown in the accompanying pictures, the work of Hart Wood, an architect of Honolulu who has found much interest in studying the development of a distinctive Hawaiian architecture.

In addition to being a climatic paradise, Hawaii is also the "Crossroads of the Pacific," the halfway house or stepping-stone between the Orient and the Occident, and influenced by both sides. From the standpoint of population, persons of Oriental race far outnumber those of the West, but up to this time the influence of the Orient in architecture has been very slight. This is because that part of the population made up of plantation laborers imported from China, Japan, Korea and the Philippines is of the coolie class, and their children, "American citizens of Oriental ancestry," are as yet so occupied in adopting everything new and American and, like youth the world over, condemning and discarding all that is old, that, with few exceptions, the Orient is little felt in architecture. But there can be no question that as time goes on, and an appreciation of the art of the Orient becomes more widespread, it will be felt distinctly and become an inherent part of the architectural concept of Hawaii.

An interesting example pointing the way to this is the residence of Mrs. C. M. Cooke, designed by Hart Wood in the Chinese manner, and planned to house congruously part of the large

collection of Chinese art belonging to the owner. Like certain of the houses of China, the general conformation of the house resembles to a surprising extent the buildings found around the Mediterranean. In its details, however, the house is entirely Chinese. The roof is of tile, especially made in accurate imitation of the sun-baked black mud tiles of China, and the dip in the roofline is characteristic. The design used in the railings and in the half-timbered effect of the overhanging balcony is entirely Chinese, and the pillars supporting the lanai are of teak in the Chinese form. Another characteristic feature is the stucco

grills, in which typically Chinese geometric patterns are used.

The use of native materials, especially weathered lava rock, has been particularly successful in Hart Wood's hands. This stone has an interesting texture, and occurs in rich colors of brown, varying from grayish to red. Much of it is covered with an ancient growth of gray-green lichen which is carefully preserved when the stones are put in place. The Christian Science church in Honolulu, and the parish house and memorial library in Lihue, Kauai, are examples of the use of this stone.

EXCERPT FROM ANNUAL REPORT OF THE SECRETARY OF COMMERCE



CONSTRUCTION volume during the past fiscal year surpassed the former high record made during the preceding 12 months. The number of square feet of floor space and the value involved in the new contracts let were each close to one-fourth greater than the year before. The actual volume of construction work carried out increased by smaller proportions, showing that the industry had a larger volume of unfinished work on hand than the year before.

Notwithstanding this immense building program, building costs remained relatively stable. Both the construction industry and the owners of buildings have co-operated in the movement, to which the efforts of this department have materially contributed, for keeping building activity more even throughout the year. This movement has reduced operating expenses and afforded more stable employment to building-trades workers.

Construction activity was well distributed throughout the different regions of the country. The leading class of building construction continues to be residential.

We are not merely keeping pace with the needs of expanding population but meeting the demand for better housing which comes with the general advance in living standards. The past fiscal year, however, witnessed a very considerable increase in contracts for new industrial and business buildings and for public works and utilities. There was little to suggest extravagant additions to industrial plants, which characterized the boom of 1920, the new buildings representing rather a steady growth of production and trade and the meeting of needs for more efficient, comfortable and attractive factories, stores and office buildings.

The heavy and increasing expenditures for construction during the past five years have been an essential factor in maintaining and augmenting the activity of many of our most important industries, including not only production of building materials but also various other types of manufacturing, metal mining and railway transportation. There is indeed a close and mutual interaction between construction and other industries. The prosperity of the latter makes possible the savings which go into construction, while construction activity helps keep other branches of industry prosperous.

An increasing proportion of the housing construction during the last two or three years has been of the less expensive types needed to relieve the shortage which arose during the war, and to supply the demands of workers whose advancing earnings enable them to afford better quarters than ever before. Improvement in the methods of financing dwellings is still needed, especially for fam-

ilies of the lower income groups. In particular it is desirable that interest rates and other charges on second mortgages should be placed on a more reasonable basis.

The application of electrical power to home use has received enormous expansion. The number of homes served has increased in six years from 5,700,000 to over 15,000,000. The number of farms served is expanding rapidly, and in some States, such as California, farm electrification far exceeds that in any other locality in the world. Owing to the economies brought about through central generation and interconnection and through the advances in electrical science the average price of power throughout the country is now somewhat less than before the war, it being one of the few commodities to be delivered on less than a pre-war basis.

* * *

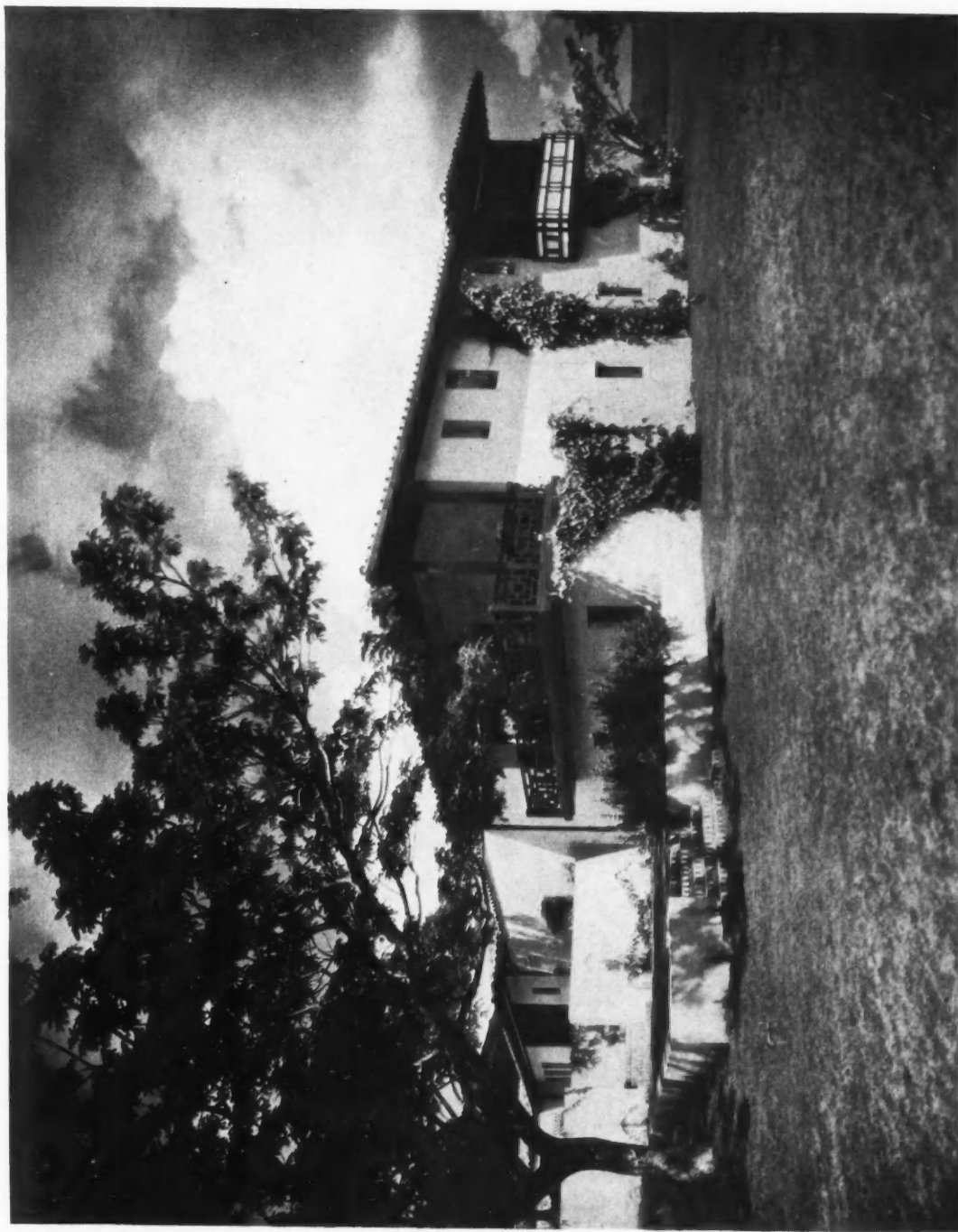
SAFETY IN BUILDING CONSTRUCTION

For several years a sectional committee has been at work under the auspices of the American Engineering Standards Committee, and under the official leadership of the National Safety Council, on a national safety code for construction work.

That part of the code dealing with construction of buildings will be completed first, leaving general engineering construction work, such as dams, tunnels, bridges, etc., for later consideration. When completed, the first report of the sectional committee will be submitted to the American Engineering Standards Committee for approval as "Recommended Safe Practice."

The sectional committee will be enlarged so as to make it more thoroughly representative of the industry as the latter is at present organized. For example, the number of representatives of the Associated General Contractors, whose relation to this work is very important, will be increased to four. In all, fourteen national organizations, and the industrial commissions of California, Illinois, New Jersey, New York, Ohio and Wisconsin will be officially represented. All of the cooperating bodies are being requested to review their representation and make such changes as they may desire.

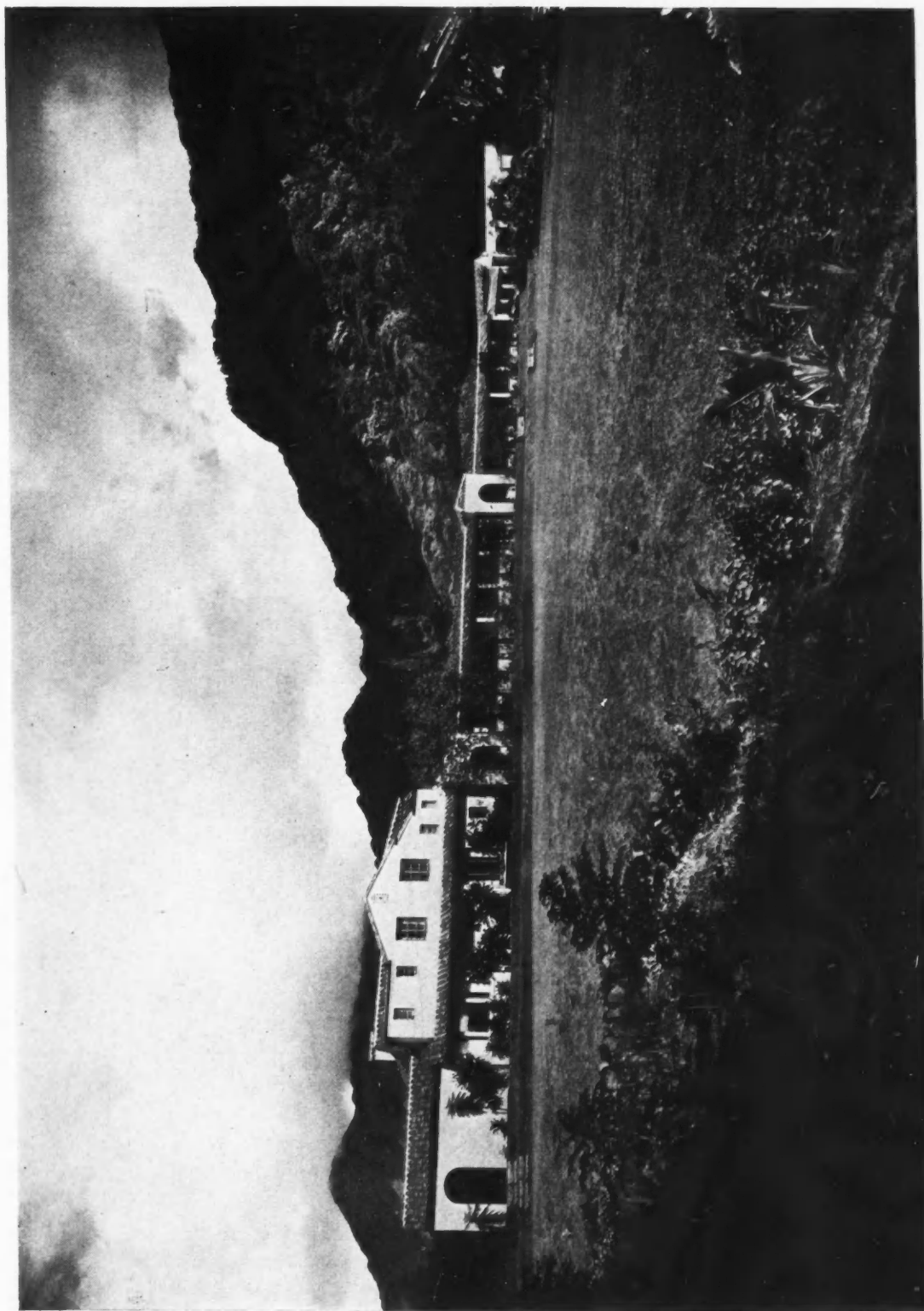
A principal consideration in making these modifications in the work was the large number of serious accidents which are occurring in the industry, and the rapid increase in the number of accidents in some jurisdictions. For example, in Pennsylvania in the first three months of 1926 there were 25 per cent more construction accidents than in the corresponding period of 1925, in which the number was 18 per cent greater than in 1924; and casualty insurance rates have mounted very high, the rate in New York State for iron and steel erection being over \$27 per \$100 of payroll.



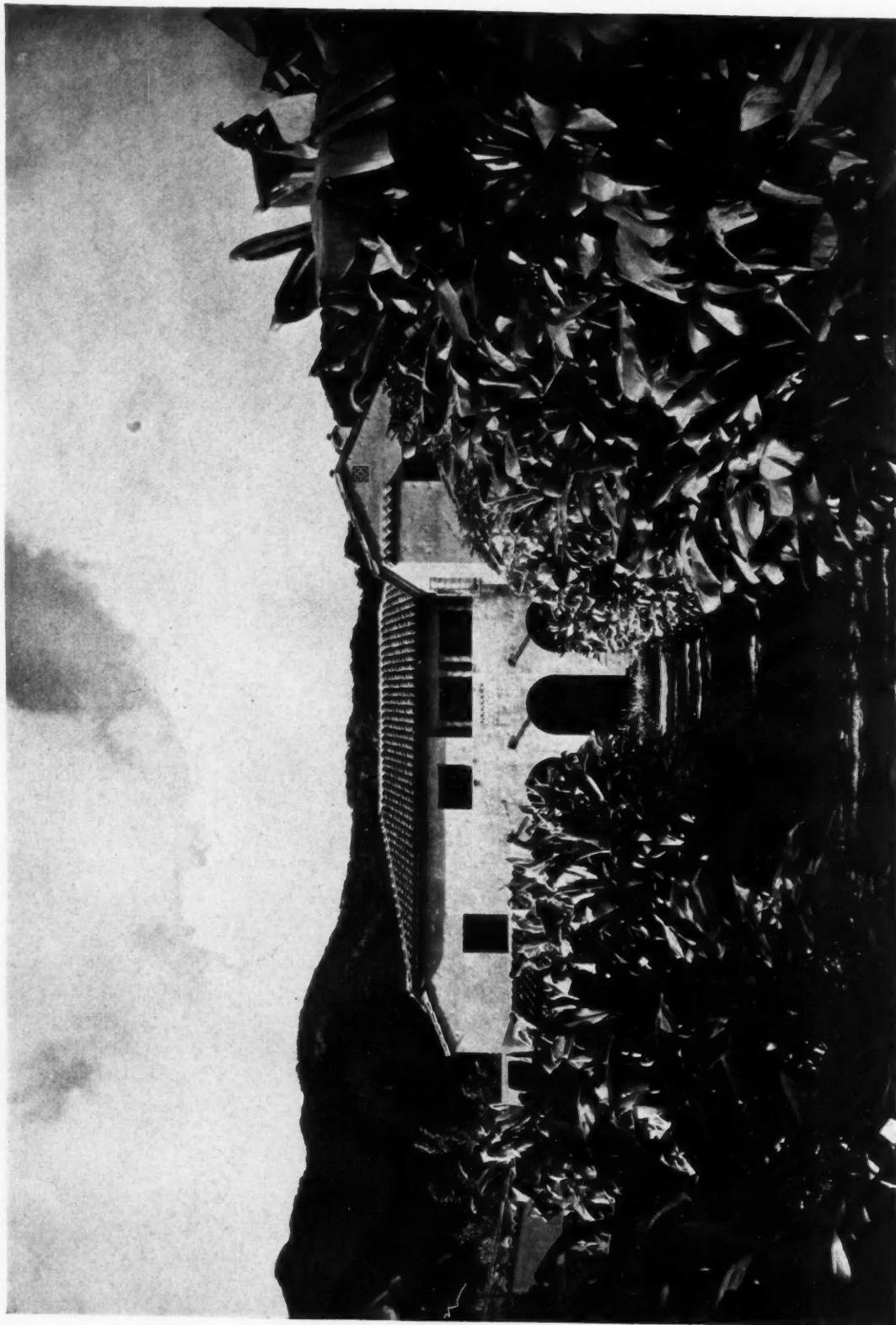
RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H. HART WOOD, ARCHITECT



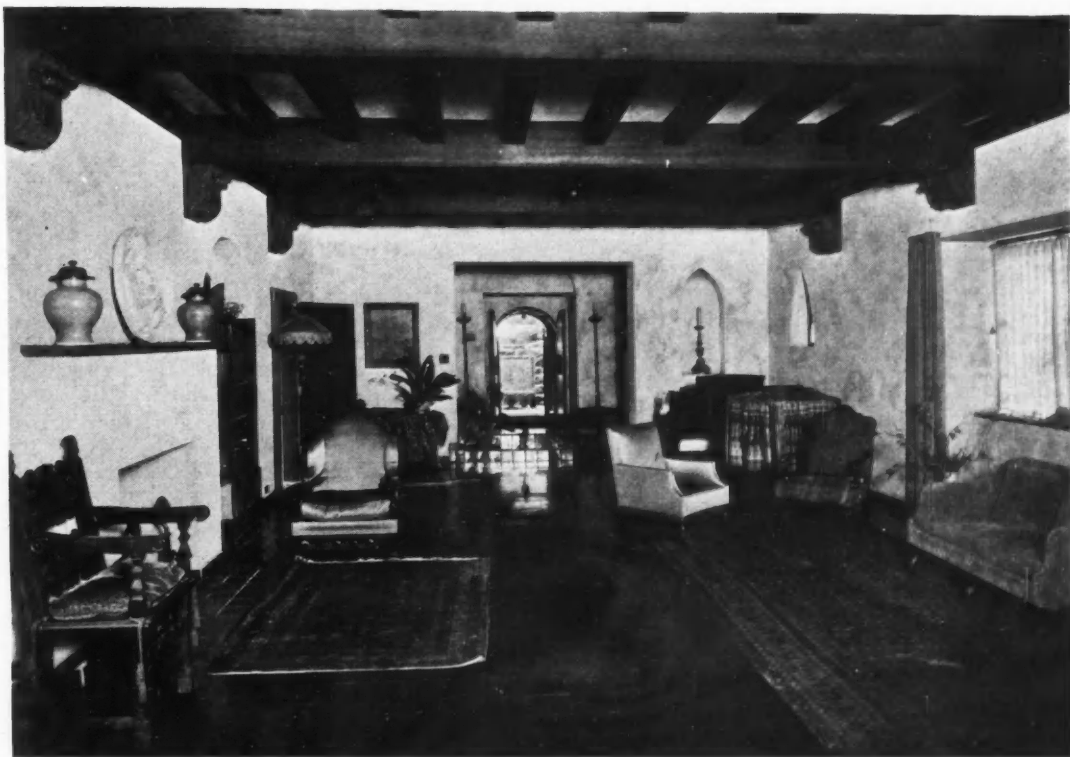
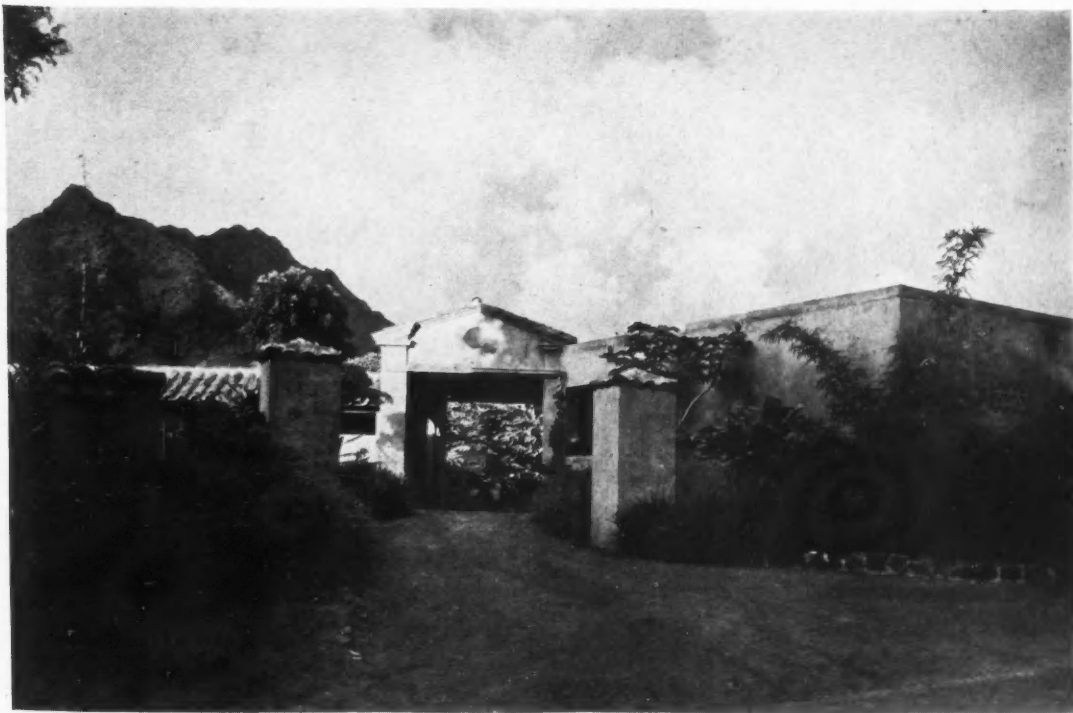
ABOVE—FORECOURT, RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H.
BELOW—COURTYARD LANAI, RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H.
HART WOOD, ARCHITECT



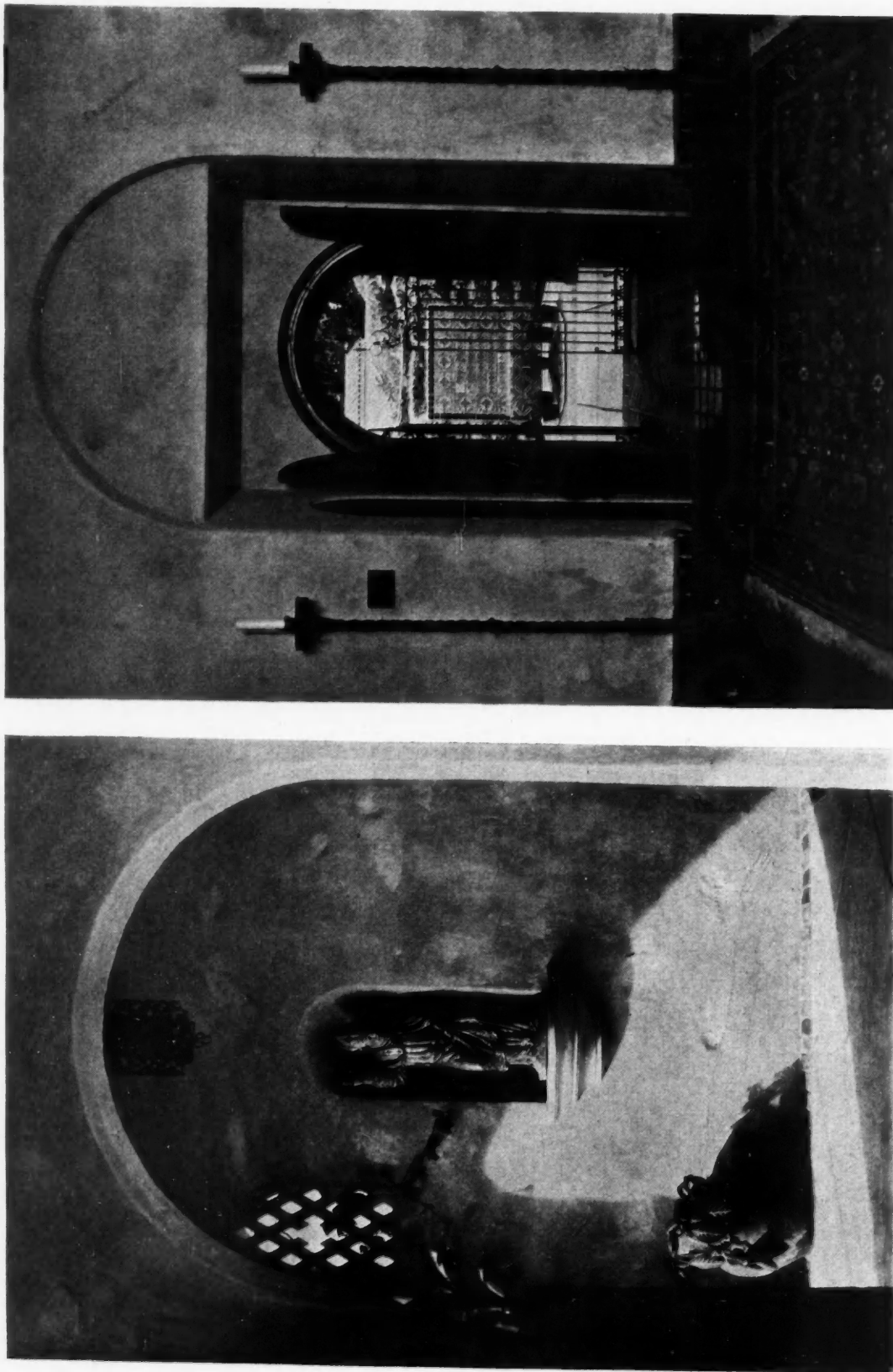
RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT



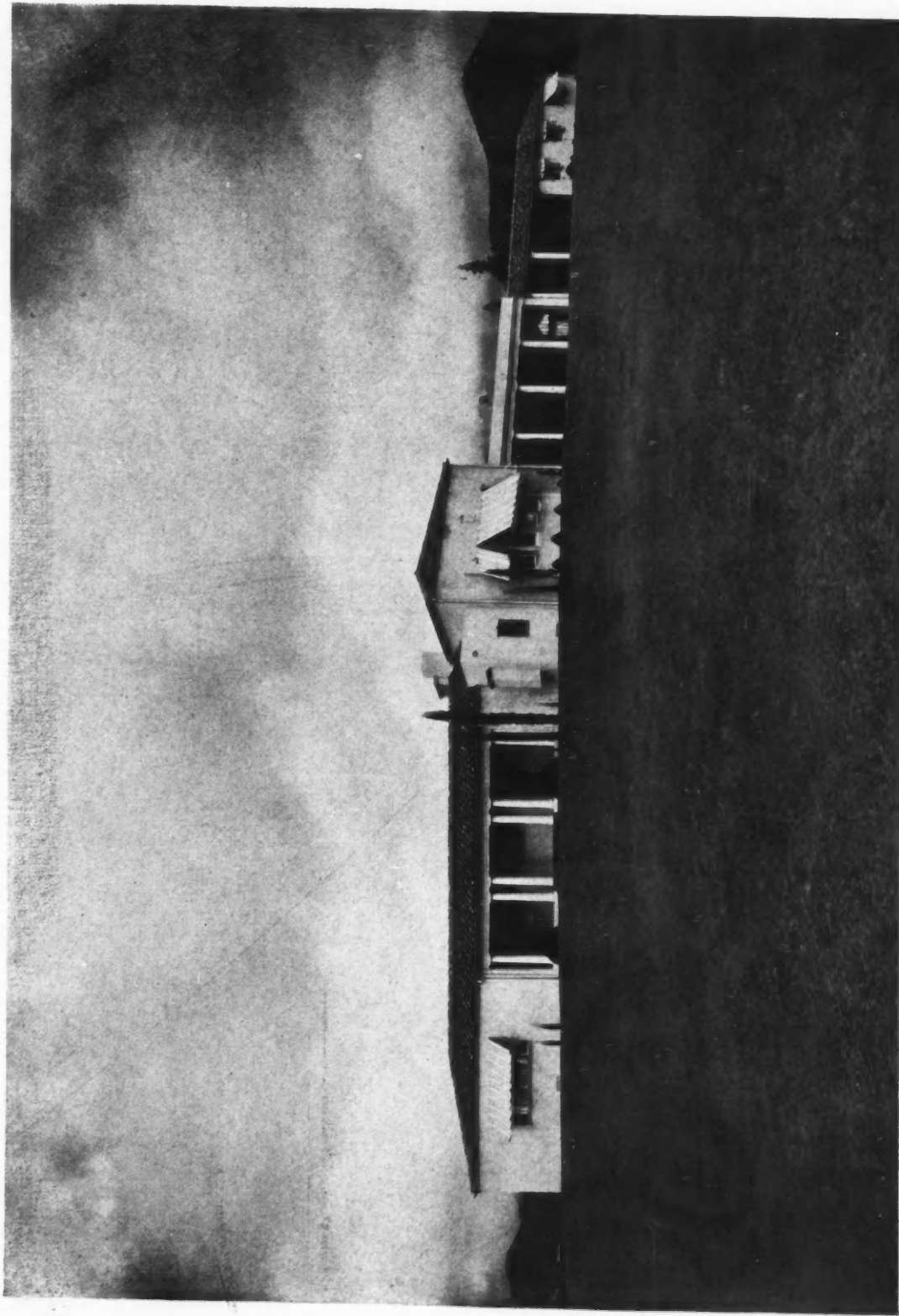
RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT



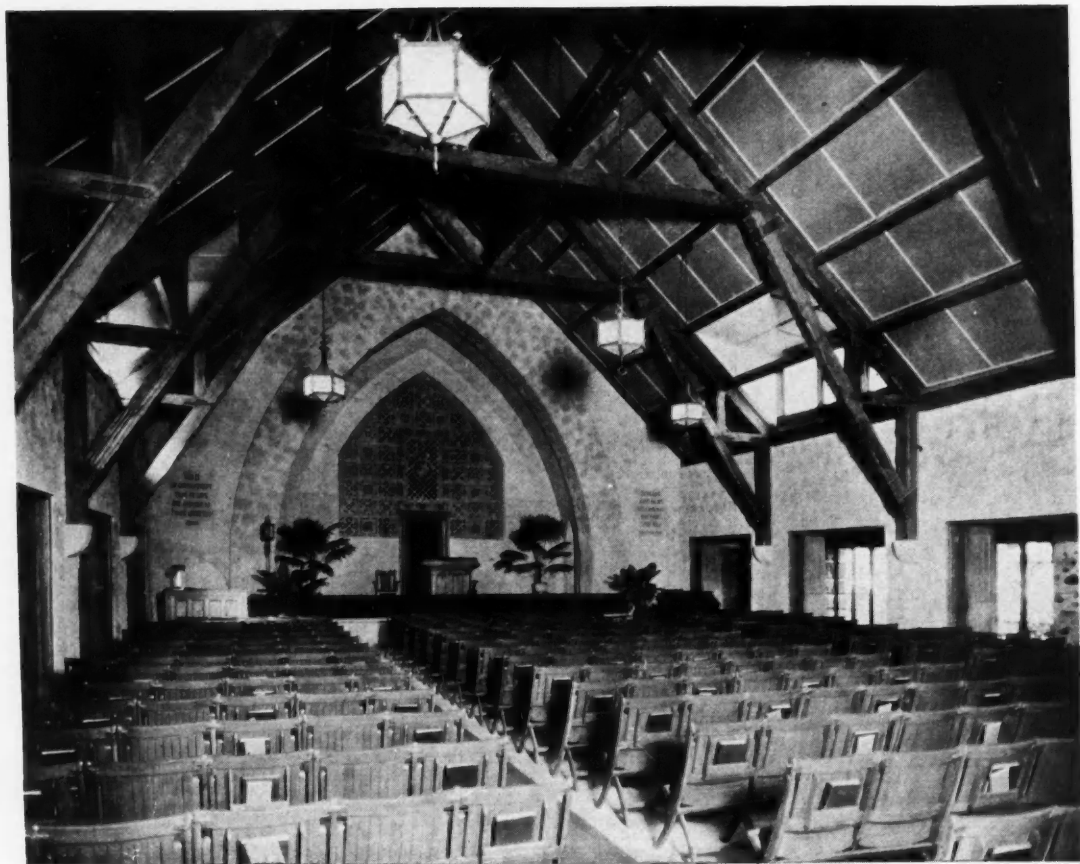
ABOVE—ENTRANCE GATES, RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H.
BELOW—LIVING ROOM, RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H.
HART WOOD, ARCHITECT



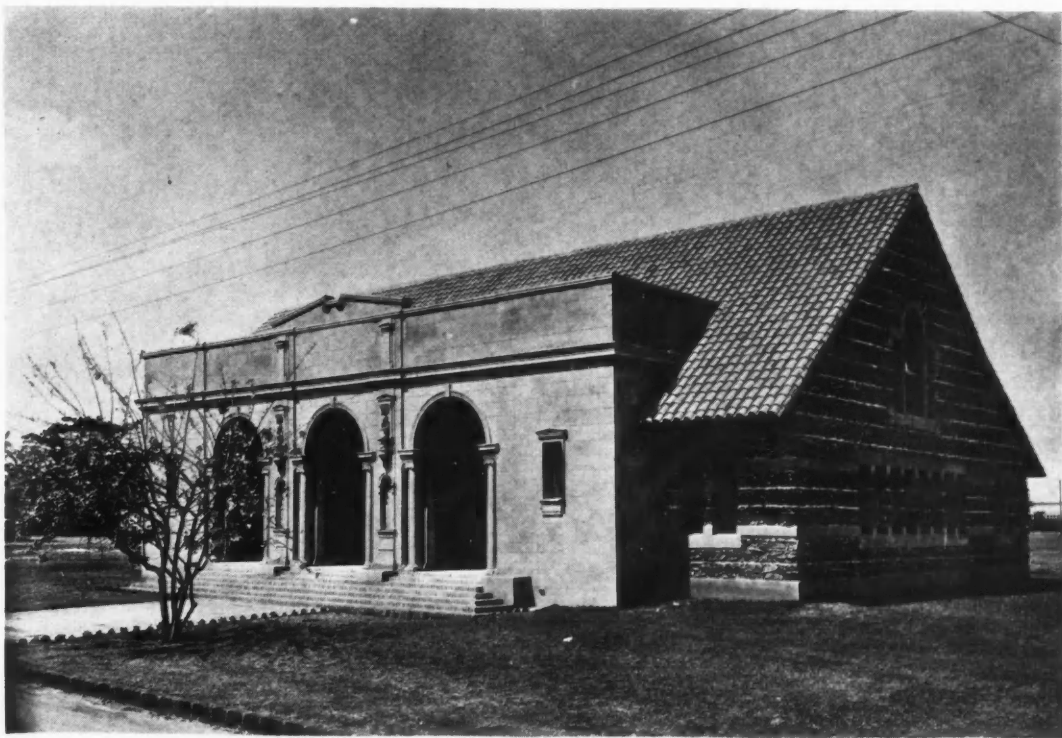
(LEFT) DETAIL; (RIGHT) FRONT ENTRANCE; RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT



/ RESIDENCE OF FRANCIS I. BROWN, HONOLULU, T. H. HART WOOD, ARCHITECT



FIRST CHURCH OF CHRIST SCIENTIST, HONOLULU, T. H.
HART WOOD, ARCHITECT



ABOVE—ALBERT SPENCER WILCOX MEMORIAL LIBRARY; BELOW—PARISH HOUSE, LIHUE, KAUAI, T. H.
HART WOOD, ARCHITECT

ANOTHER CALIFORNIA TRADITION PRESERVED

[BY HARRIS ALLEN, A. I. A.]



THE Hotel Mark Hopkins is the most recent addition to the ranks of San Francisco's hostelries, famous for their atmosphere of hospitality and gayety. Its name is happy, indeed, carrying on associations which are intimately woven with the history of San Francisco. On its site, the impending crest of "Nob Hill," there stood for many years the gabled, pinnacled mansion of Mark Hopkins, 49'er, miner, business man, railroad builder, philanthropist. It was "the talk of the town" for its elegance in marble and wood, in color and carving. Its towers pierced the skyline; its massive stone foundations loomed high over the serried waves of turbulent life that surged through the streets just below. Most of its furnishings, much of its structural material, came "around the Horn," brought by the power of wind and sail.

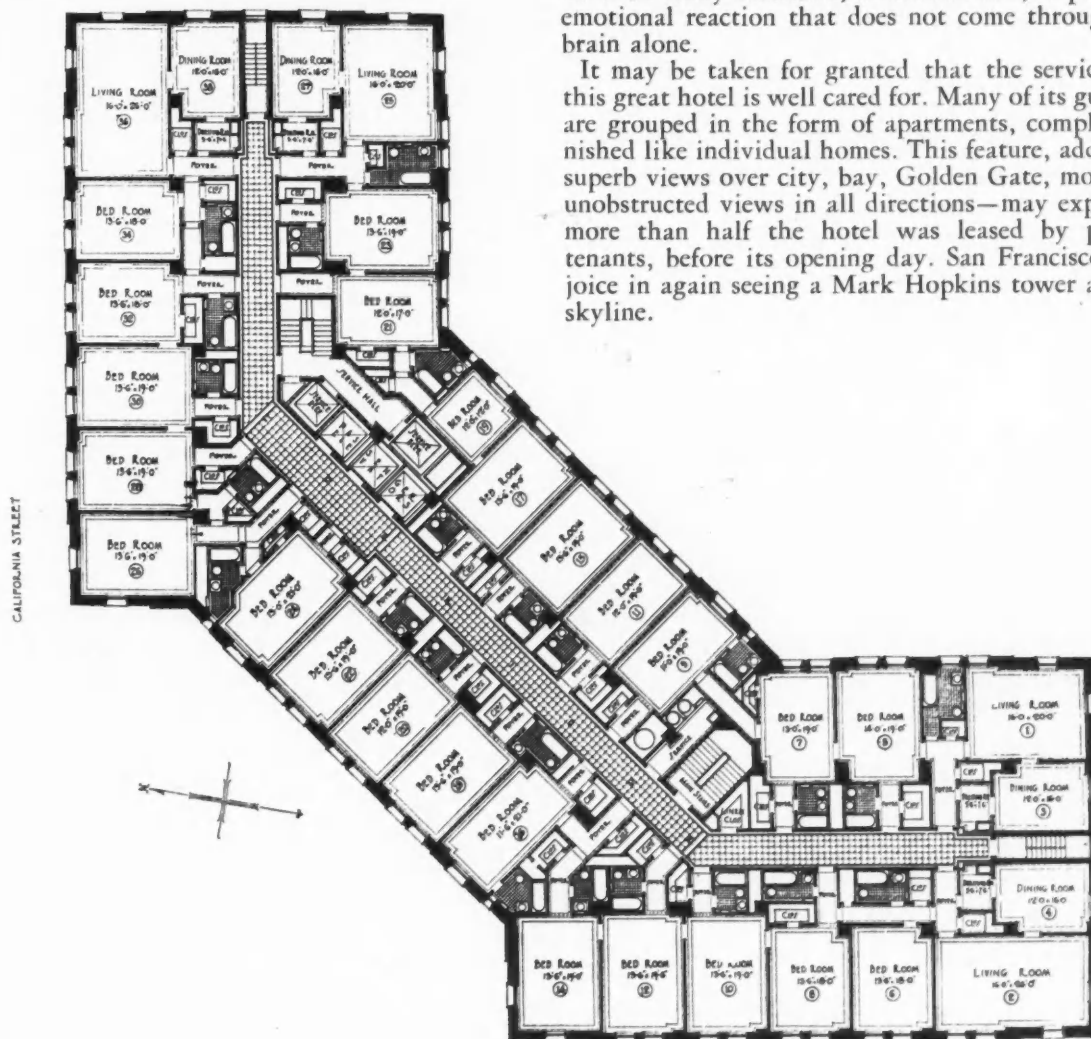
The princely hospitality of the private home was followed, after the passing of the Hopkins, by constant and joyous public festivities. Presented to the University of California, it became in the daytime a school of art, and at night was used for concerts, lectures, social affairs—culminating in the annual Mardigras Charity Ball, the climax of social and sartorial celebration. Even after the fire had destroyed the superstructure, the hastily built, barn-like makeshift continued this civic service for many years.

And now has arisen this fine permanent monument to the memory of one of San Francisco's most cherished traditions. It towers picturesquely over the city, nineteen stories of steel and concrete and brick and terra cotta, 563 feet above sea level. In color a creamy gray (almost a mauve) up to the steep tower roof of jade-green tile, its treatment is a logical modern development of the well-studied plan. The exterior details are modeled in the spirit of the Spanish Renaissance—with more than a touch of French influence. What matters is that the mass is splendidly proportioned and the ornament is rich and well executed—and concentrated to accent important features of the composition.

The public interiors are sumptuous, of course. They are much more. There is excellent structural detail, ornamented with a wealth of color, glowing, opulent, but never crude or clashing. It is obvious that one influence is responsible for the general color scheme, which is unquestionably a brilliant success, and marks the hotel with an outstanding individuality. This by no means detracts from the credit due those excellent artists, Frank Van Sloun, Maynard Dixon, Edgar Walter, Ray Boynton. Here is a harmony like the ensemble of a symphony orchestra. And equally necessary was the guiding hand of the conductor.

Such illustrations as are given herewith tell their story as well as can be done in monotone. Color can never be really described; it must be seen, to produce the emotional reaction that does not come through ear or brain alone.

It may be taken for granted that the service side of this great hotel is well cared for. Many of its guestrooms are grouped in the form of apartments, completely furnished like individual homes. This feature, added to the superb views over city, bay, Golden Gate, mountains—unobstructed views in all directions—may explain why more than half the hotel was leased by permanent tenants, before its opening day. San Francisco may rejoice in again seeing a Mark Hopkins tower against its skyline.



TYPICAL FLOOR PLAN
Scale: 1/8" = 1'-0"

*Hotel Mark Hopkins, San Francisco**Weeks & Day, Architects*

The terra-cotta trim contributes largely to the beauty that gratifies the eye in this structure of distinguished design. It is warm gray in color, smooth finish, and comes from our Lincoln kilns. The tower is appropriately crowned with our Medium Berkeley tile, of special green glaze.

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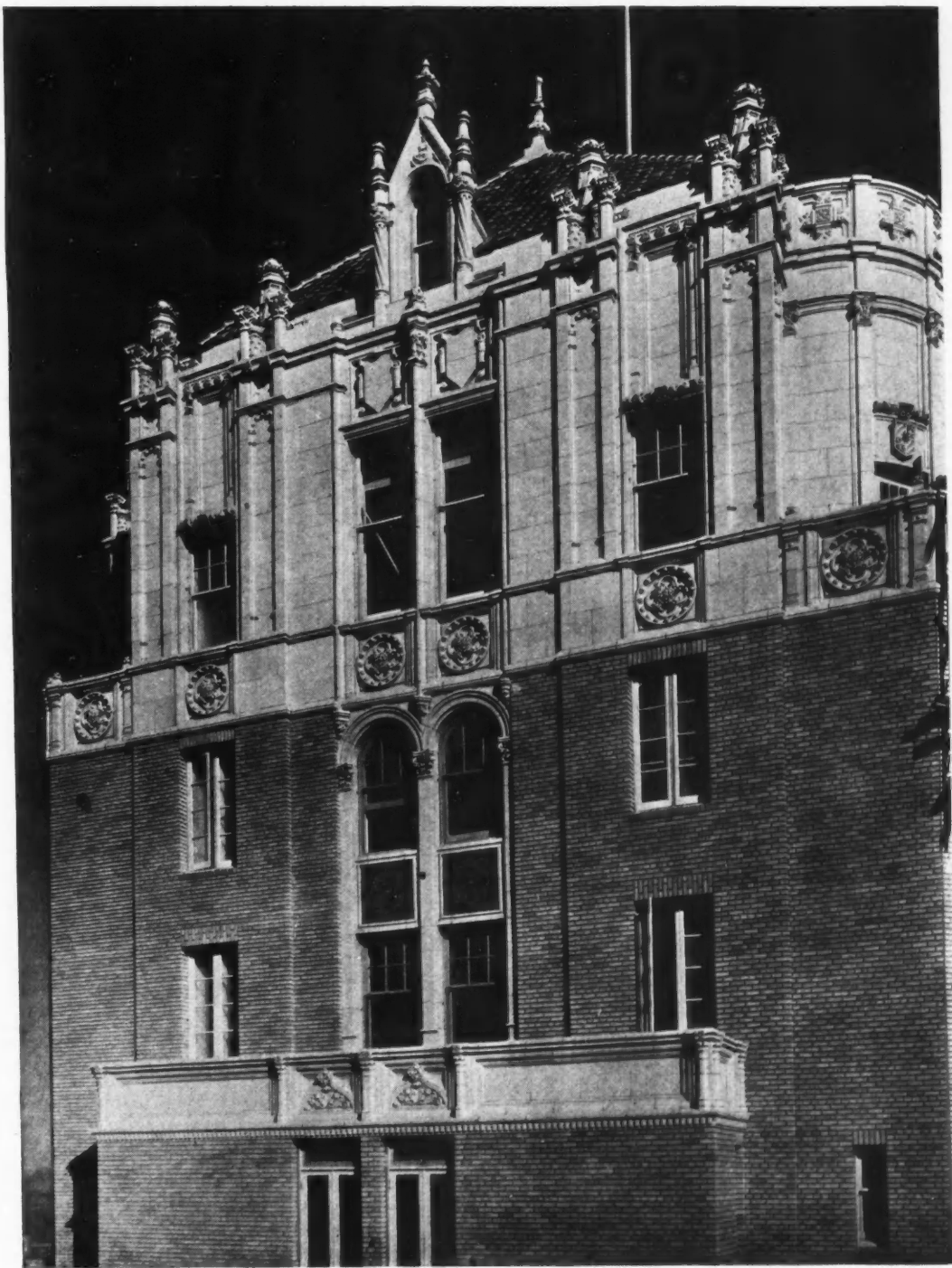
HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



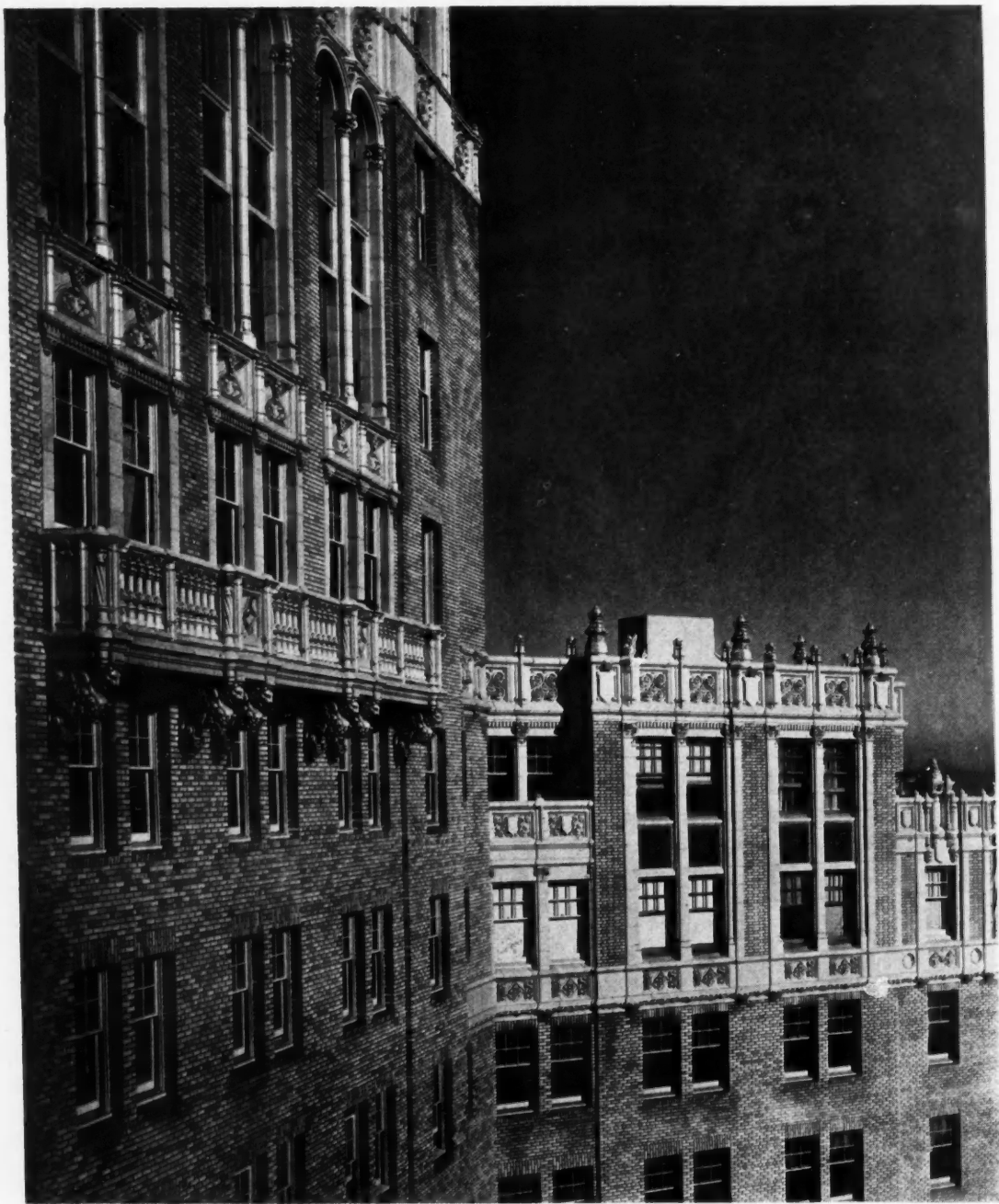
DETAIL OF PARAPET, 15TH FLOOR, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



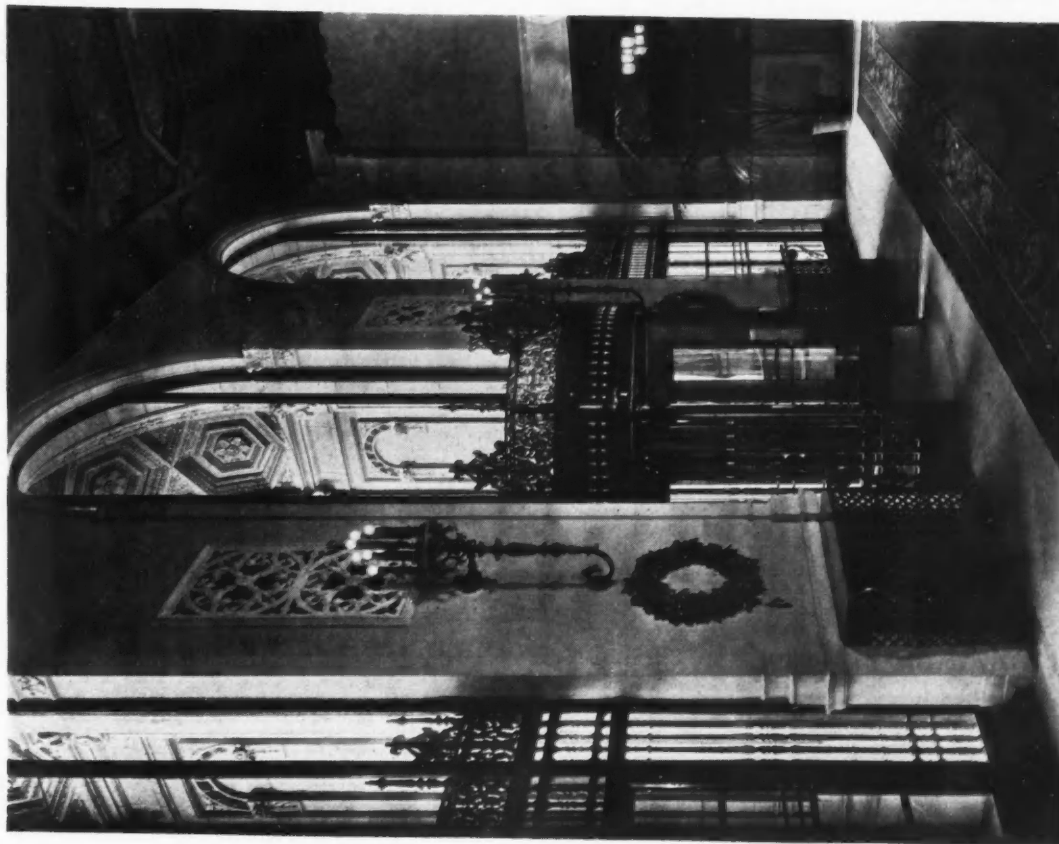
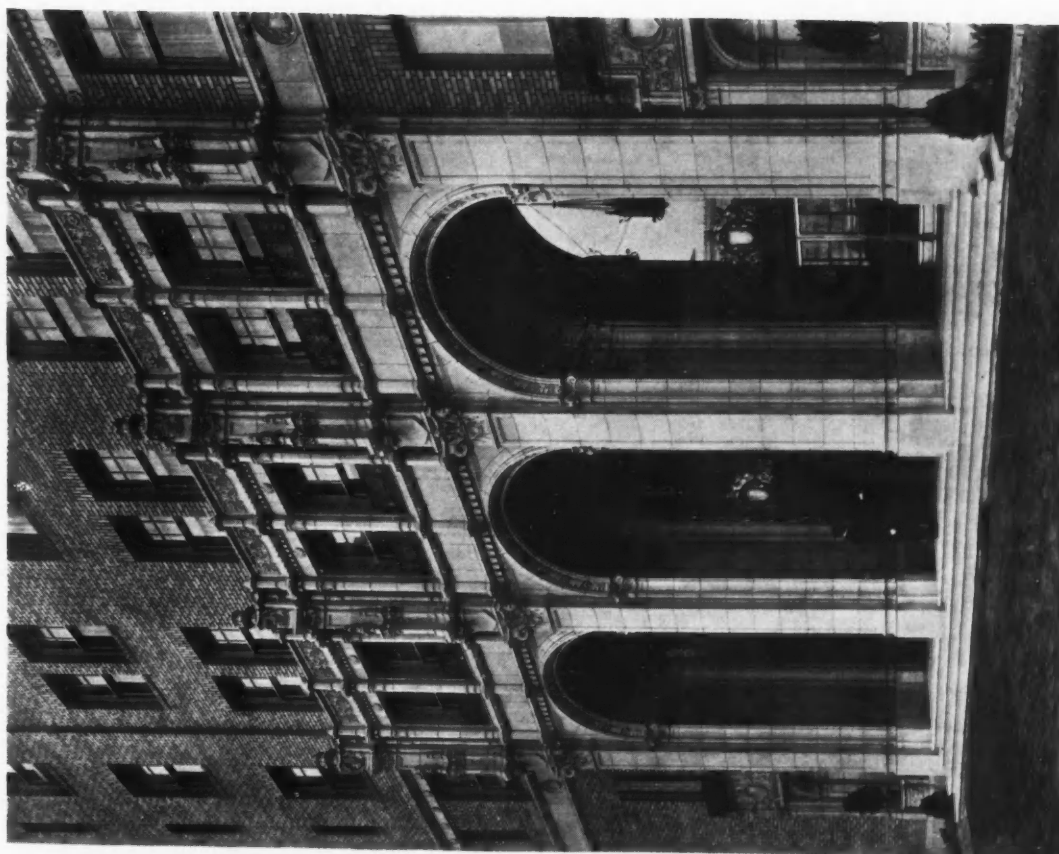
DETAIL OF TOWER, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



DETAIL, 15TH FLOOR, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



(LEFT) MAIN ENTRANCE FROM LOBBY; (RIGHT) MAIN ENTRANCE; HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF. WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin



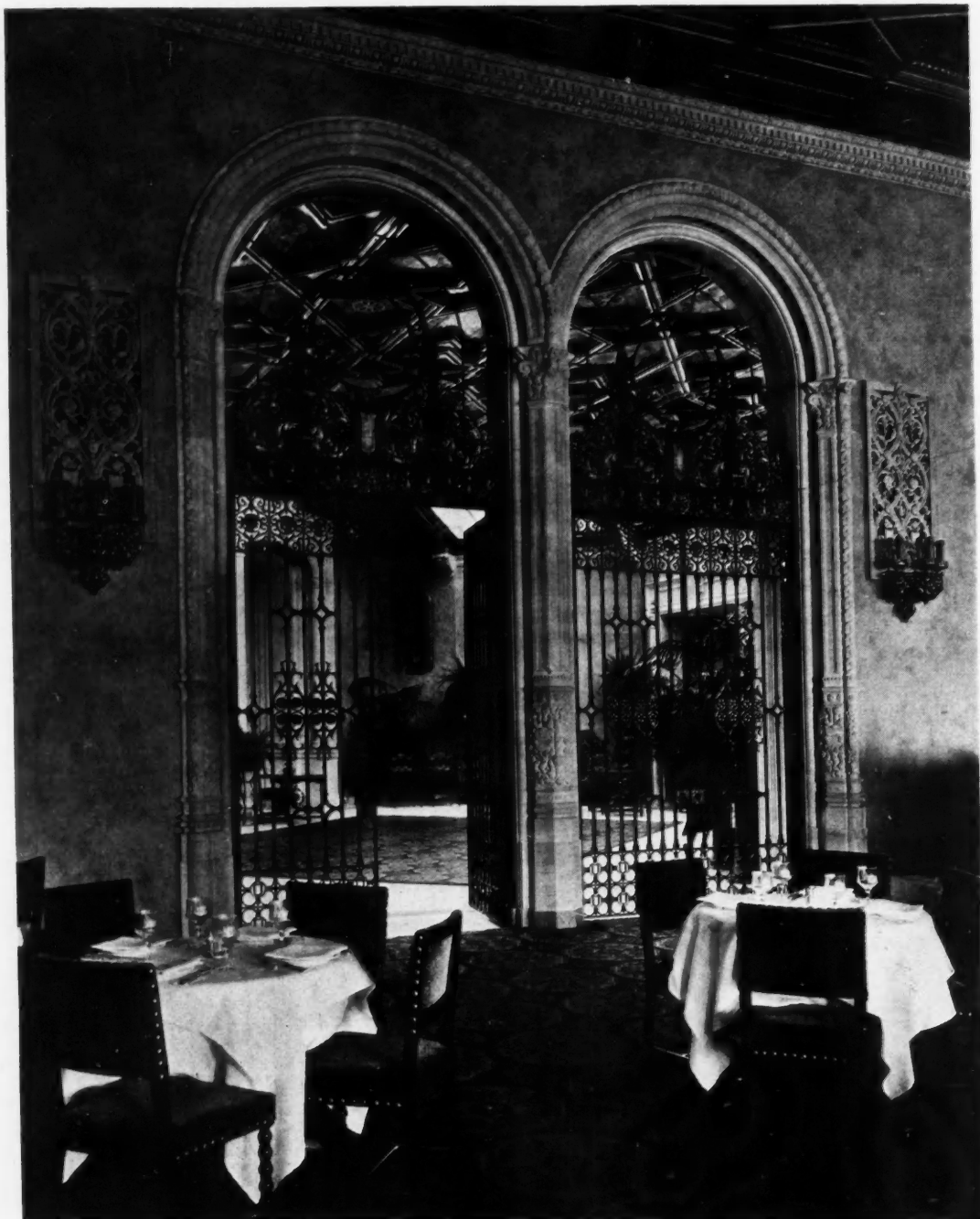
FOUNTAIN LOUNGE TO LOBBY, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



LOBBY TO FOUNTAIN LOUNGE, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



PEACOCK COURT TO FOUNTAIN LOUNGE, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



ABOVE—ROOM OF THE DONS; BELOW—PEACOCK COURT; HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin



Hand Carved and Paneled Screen in Peacock Court, Hotel Mark Hopkins, San Francisco
Weeks & Day, Architects McDonald & Kahn, Contractors

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ROOM OF THE DONS, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



HOTEL MARK HOPKINS, SAN FRANCISCO

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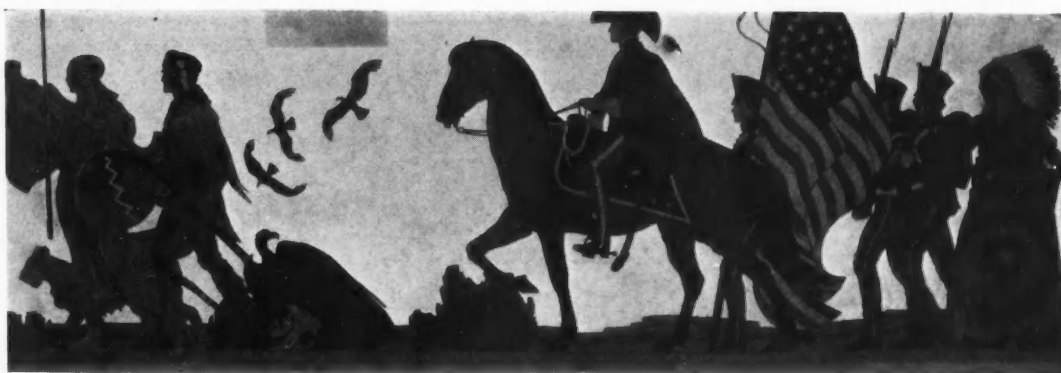
SPANISH GRILLE ROOM, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



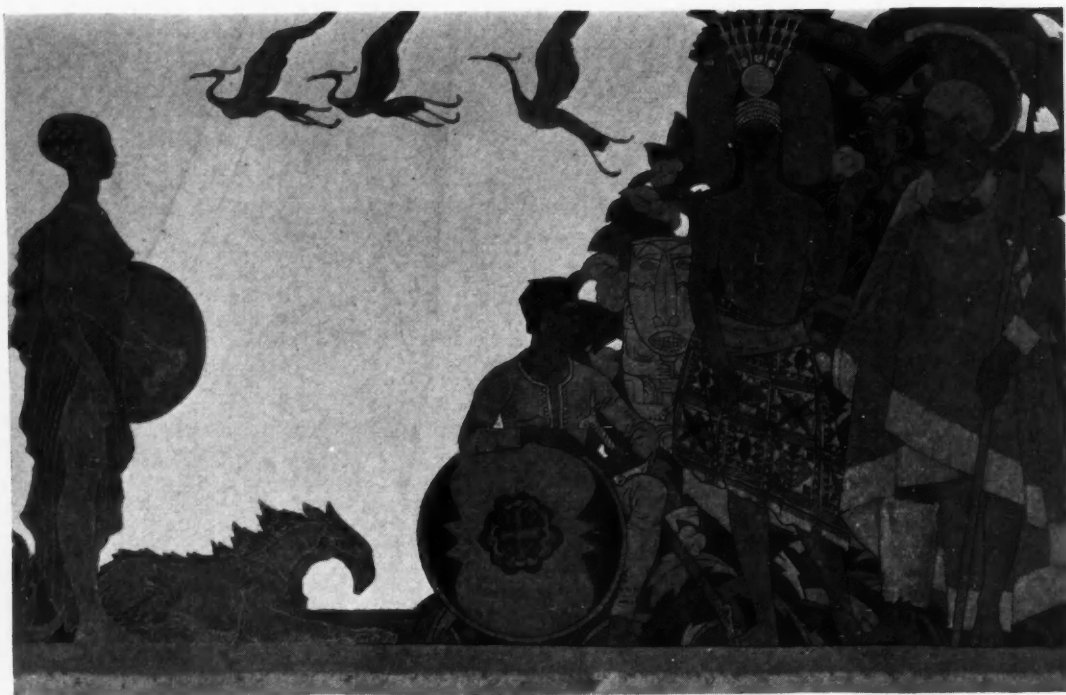
SPANISH GRILLE ROOM, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



✓ MURALS IN ROOM OF THE DONS; THE WORK OF MAYNARD DIXON AND FRANK VAN SLOUN
HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin



MURALS IN ROOM OF THE DONS; THE WORK OF MAYNARD DIXON AND FRANK VAN SLOUN
HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin



MURALS IN ROOM OF THE DONS; THE WORK OF MAYNARD DIXON AND FRANK VAN SLOUN
HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin

A HOUSE BUILT WITH TWO HANDS

[BY ZOE A. BATTU]



HERE has been much written about the joys of reclaiming old houses; of taking long-neglected dwellings with sagging floors, woodwork of concealed beauty, forlorn fireplaces and ancient beams and, by dint of much labor and ingenuity, transforming them into spots of glorified quaintness. From all accounts, this reclamation business is one of rich rewards. There is a glamour about it, comparable to the seeking of adventure in remote lands and among strange people.

If the reformation of an old house is such a fine achievement; if the results are so satisfying, surely there must be infinite satisfaction in the entire building of a home by one man. On this point, one may safely take the word of Carl F. Biedenbach, who with his own hands built every inch of his home at 2626 Claremont avenue, just back of the Claremont Hotel, Berkeley. And this house is no 2x4 affair, for it has nine good-sized rooms and took Biedenbach two years to complete by working on it in his spare time and in the evenings, but he is quick to add that the two years were well spent. The only work in this one-man home for which outside labor was called in was the electrical wiring, and this was necessary in order to have the job approved by the city building inspectors. Everything else—excavating, foundations, stucco work, plastering plumbing, woodwork, flooring and painting were done by the lone builder.

Unlike most such work undertaken by amateur architects and builders, this home is not a makeshift, in which all the principles of sound artistry are disregarded to obtain effects. The site is an ideal one—a level space high up on the hillside, and is further beautified by rock formations, tall slender eucalyptus and several fine old oaks. The house has been carefully planned in relation to its setting and the general architectural spirit and treatment follows the Spanish. The continuity of its masses is well conceived and unity and balance generally maintained.

An examination reveals a total lack of waste space and fine execution of details. In the living-room there are two points of central interest—the fireplace and the stairway leading up to the level of the two bedrooms. The fireplace is massive in its proportions and is built of huge stones brought from far back in the Berkeley and Richmond hills. The color and texture treatment of the living-room, dining-room and library walls are also interesting. The



texture is rough and the color a greenish gold. All doorways are arched and the doors are made of slightly rough and weathered timbers. The floors, too, catch one's eye. They seem to be one continuous piece of dull and lustrous brown satin. This effect was obtained by fitting and nailing each piece of hardwood separately, rather than taking a dozen boards and putting them into place at one operation.

On the basement level is garage space for several cars, a billiard and card room and one other large room, which can be used for a bedroom or servant's room. There is a second fireplace in the billiard room. Biedenbach built and finished these basement rooms as living quarters before proceeding with the rest of the house, and occupied them while doing the remainder of the work.

In its appointments for convenience and comfort, this one-man home is notably satisfactory. The two bathrooms are beautifully tiled in colored tile and equipped with enclosed showers. Every room has an electrical heater and there is a central furnace as well and an automatic water heater. The kitchen has every conceivable built-in convenience and is wired for an electric range. There is an ample supply of baseboard outlets, throughout the house.

No description of this home would be entirely complete without taking note of its surrounding gardens and landscaping. In this work Biedenbach is, of course, in his natural and professional element. Immediately adjacent to the house, and really a part of it, is the fountain and fish pond. This niche is wired and fitted with lights and at night is made further effective with concealed illumination. The site itself—sloping hills, rocks and trees—was rich in landscaping possibilities. None of its natural features has been disturbed, mutilated or removed. The trees tower; the rocks stand about on the hillsides, as a background of rugged and virile beauty—things that are perhaps a trifle detached from mere houses built by man—things to look upon and wonder about. Around the house have been planted smaller trees, shrubs and vines, but they are of the variety whose maturity and blooming will be in harmony with the larger backgrounds. They will always fit into the composite picture, and in their smaller size and closer intimacy with the house and its walls, will lend it the soft grace of growing things, and ultimately complete the link that will make the home, the hills, the rocks and tall trees a perfect one.





RESIDENCE AND WALL FOUNTAIN, ESTATE OF CARL F. BIEDENBACH, BERKELEY, CALIF.



ELKS TEMPLE, OAKLAND, CALIFORNIA

WM. KNOWLES, ARCHITECT

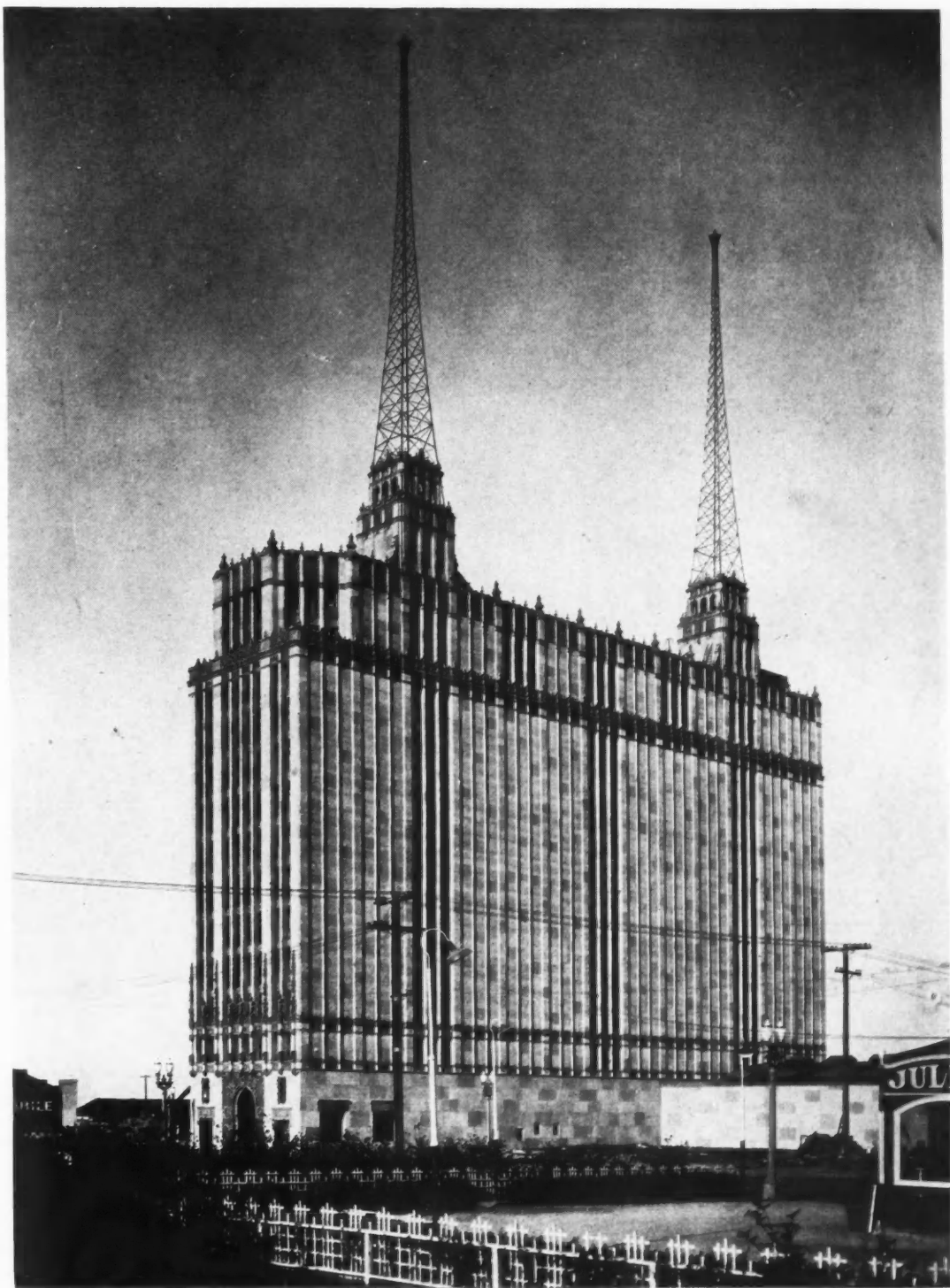
THE NEW ELKS TEMPLE is a beautiful and striking addition to Oakland's architecture. Its beauty will remain undimmed for untold years to come, for the facades and tower are faced with Architectural Terra Cotta supported by the most approved methods, and a simple washing with plain soap and water at infrequent intervals is all the attention needed to restore the fired-in beauty of its glaze.

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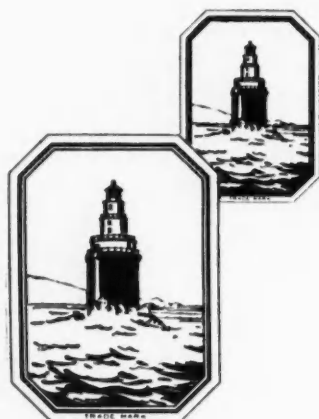


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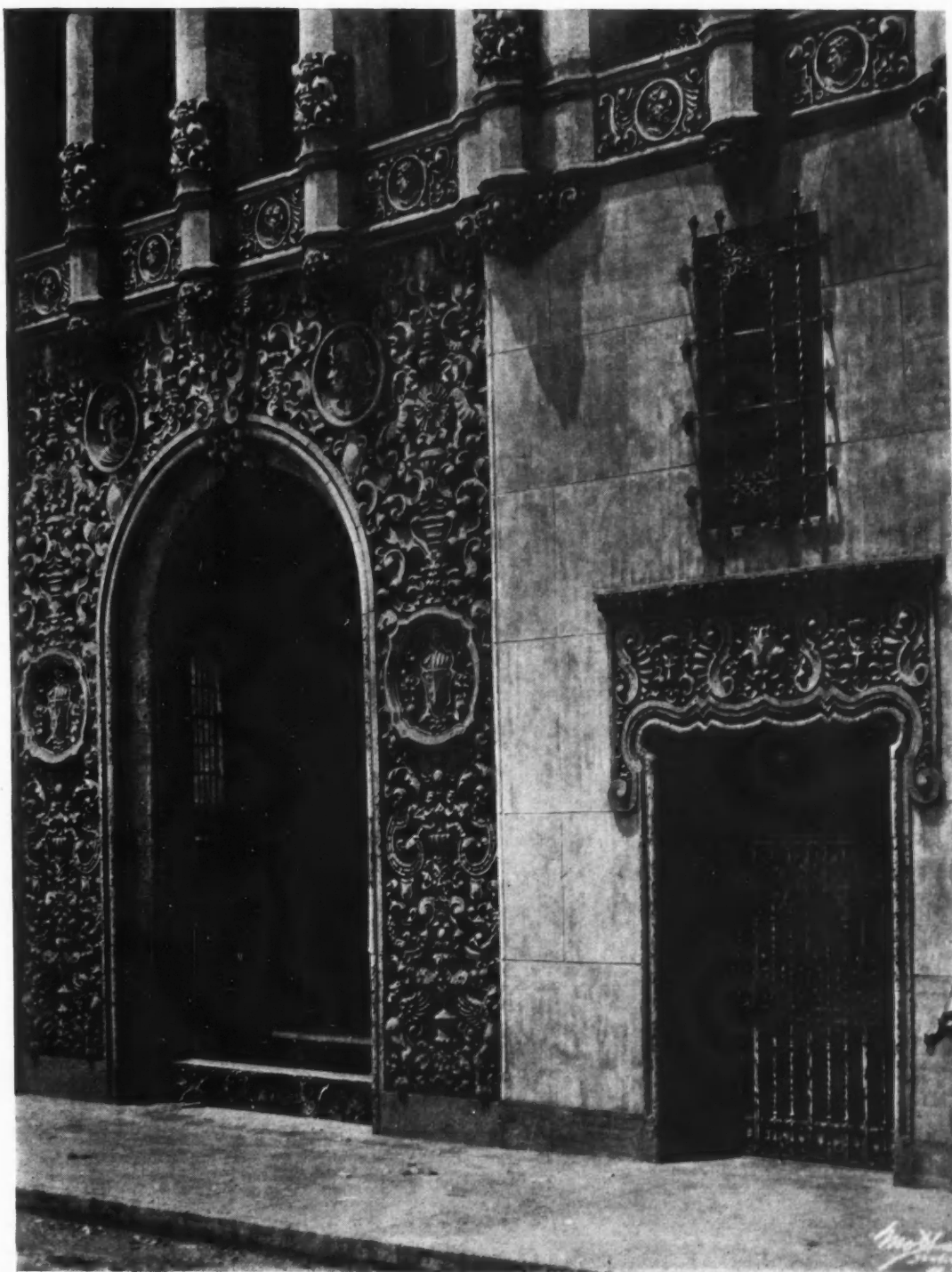
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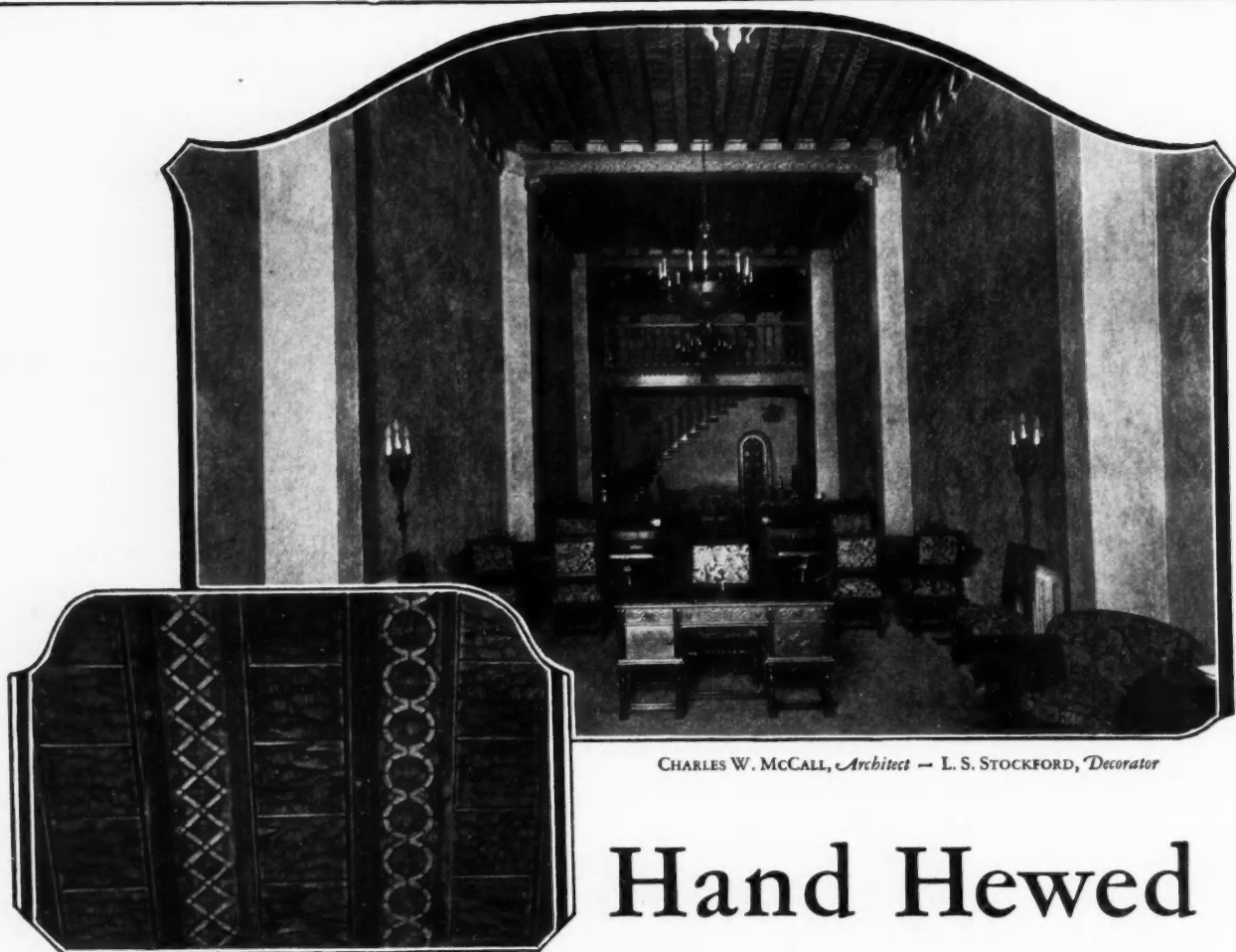
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HOLLYWOOD STORAGE WAREHOUSE, LOS ANGELES, CALIF.
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CHARLES W. McCALL, *Architect* — L. S. STOCKFORD, *Decorator*

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One of the most beautiful ticket offices in this country is that of the Dollar Steamship Line in Los Angeles. It is refined, luxurious and unique in the absence of a counter.

Specifications for the Redwood ceiling were as follows: "Main ceiling of Redwood to have all surfaces hand hewed except panel mold adjoining the beams, then lightly sand papered and given a coat of acetic acid and iron stain; then oil filled to produce a fawn grey tone and given a coat of white shellac, then glazed with a walnut tone glaze and high lights wiped to show fawn grey. Decorated soffits in reverse stencil. Glaze with rotten stone glaze and wax finish. The hand hewing to be done to a certain pattern and before ceiling is assembled."

A gorgeous ceiling is the result.

Likewise interesting is the fact that an alternate bid was secured on plaster beams same size and design. Redwood saved \$728 on the beams plus \$170 on the decoration and eighteen to twenty days in time.

If you desire specific information about Redwood and its uses, write our Architectural Service Bureau.

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· EDITORIAL ·

Progressive Plans

TWO associations of architects have been formed in California with very excellent motives. The Architects' League of Hollywood and the Society of Architects of Alameda County are groups of professional men joined together for the purpose of securing better architecture for their communities through educational publicity, informing the public as to what constitutes good and bad architecture, construction, design and architectural service.

That this will be an essentially valuable contribution to the welfare of these communities need not be argued. That there is still a vast general ignorance on these subjects can not be denied. Fortunately, an ever-increasing quantity of buildings of good design and construction is being produced; and perhaps the most important part of this campaign will be to prove to the public that the cost of good work is little or no greater in the beginning, and vastly more economical in the long run. It can, indeed, be proved in countless instances that some are paying more for poor work than others for good.

The whole community suffers for poor architecture; in financial no less than in aesthetic values.

City Planning

IN common with all large and steadily growing cities, San Francisco needs a competent City Planning Commission. It is perhaps the only city of its size in this country which has not taken up this matter in a definite way.

However, the Commonwealth Club—always devoted to community service—has started a definite and active movement to put on the ballot, after a period of time sufficient to determine the form most satisfactory to all interests involved, a charter amendment creating such a commission, with sufficient authority and funds to make it an efficient body.

There is no intention to take authority from the supervisors or from the various Departments, which are functioning well in their separate capacities; but there must be a coordinating body which can employ technical experts, and whose recommendations can be overruled only by a large majority vote of the supervisors—two-thirds or more.

The objection to present conditions, which is most generally expressed by representatives of the many neighborhood associations, is the lack of finality in decisions. Without any comprehen-

sive plan for city development, decisions are switched back and forth according to the strongest—or latest—appeal from some citizen or group of citizens. This has resulted in a haphazard and illogical treatment of such subjects as zoning, building-height regulations, classification of residential buildings, schools, parks and playgrounds, traffic density, travel arteries, population density, etc.

This naturally suggests the even broader subject, which is being studied by an able and well-financed private committee, a Regional Plan of the entire San Francisco Bay Region, to coordinate and unify the great interests of this metropolitan area.

* * *

An Annual Review

THE development of the Pacific Coast, from an architectural standpoint, has reached such great and unprecedented volume of late years that it is well-nigh impossible to gauge its character in any comprehensive way.

The pages of the "Pacific Coast Architect" show, from month to month, some of the different phases of the current advance. But to summarize this work briefly, to endeavor to give a "bird's-eye view" of the highlights of architecture during the past year, we shall reprint in our February issue (in addition to the usual amount of new material) examples of distinguished buildings of various types, with brief articles by eminent architects on the trend of design in their special lines of practice.

Such an Annual Review Number may well become a yearly record of the architectural advance of the Pacific Coast.

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NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, January 18, 1927, at 6:30 p.m. Dinner will be served at 75 cents per plate.

* * *

In place of the regular December meeting, the members of the San Francisco Chapter were the invited guests of the Society of Architects of Alameda County at a dinner given at the Athens Athletic Club in Oakland, on Monday, December 20.

President John J. Donovan of the Alameda County Society acted as Chairman of the evening, entertaining those present with his own wit and humor, as well as the presentation of a most enjoyable program, in which the Alameda County Society showed talent in the art of music, as well as some most mystifying examples of the black art of magic. Short addresses were made by Mr. John

Galen Howard and Mr. Walter J. Mathews, who, with Mr. Bernard Maybeck, have been elected honorary members of that society. Mr. John Reid, Jr., Mr. Harris Allen, Mr. Frizelle, Mr. Chester Miller and Mr. W. C. Hays spoke in serious or humorous vein, as the spirit moved them. The singing of the quartette, Will Corlett's artistic renditions on the flute to Mr. Frizelle's accompaniment, and the wonderful card tricks of Mr. Bell, Mr. Howard and Mr. Mathews were greatly enjoyed by all those present.

The refreshments, the dinner and the program were delightful, and the spirit of good fellowship within the profession were exemplified and strengthened by this meeting.

The San Francisco Chapter wishes to express its thanks and appreciation to the Society of Architects of Alameda County for their courtesy and hospitality, as well as their most exemplary energy in bringing about this enjoyable social evening.

ALBERT J. EVERS, *Secretary*.

DICKEY BRICK INTERESTS CONSOLIDATE

The new year's most important amalgamation thus far has been the acquisition of two of Northern California's largest manufacturers of burned clay products on January 1, by the W. S. Dickey Clay Manufacturing Company of Kansas City, Mo., world's largest manufacturer of burned clay products. The local plants which have been added to the W. S. Dickey Clay Manufacturing Company chain of eighteen plants, now operating in the U. S., are the California Brick Company, with plant at Niles, and the Livermore Fire Brick Works, Inc., with plant at Livermore.

The W. S. Dickey Clay Manufacturing Company market their products in thirty-one States, the Hawaiian Islands and Mexico. The company, which started in 1885 with a single four-kiln unit of about 10,000 tons' capacity, now has an annual production capacity of over 500,000 tons, the equivalent of more than 33,000 carloads, and a net physical worth of over \$12,000,000.

Although the Middle Western and Southern plants are devoted mainly to the manufacture of vitrified sewer pipe and culverts, they turn out a large annual production of segment sewer blocks, hollow building tile, wall coping, silo blocks, fire brick and flue linings. The California plants, now known as the W. S. Dickey Clay Manufacturing Company, Pacific Coast Branch, will continue to specialize in the production of Dickey Mastertile, partition tile, face brick, fire brick, paving blocks and the kindred products for which they are so widely known.

There will be no change in the policy or personnel and management that have heretofore conducted the local plants. Mr. N. A. Dickey will continue in executive charge of the plants as manager.

DU PONT COMPANY FORMS RESEARCH DIVISION

In recognition of the public service rendered by master painters in their respective communities and to assist them in their contribution to the preservation of property, E. I. du Pont de Nemours and Company announces the formation of a new division to make available the latest developments in the evolution of finishing products. It will be known as the Architectural Division with Frank T. Stocker as manager and will operate under the Paint and Varnish Division in Philadelphia.

One of the important functions of this new unit will be to co-operate with Master Painters and Architects in the development of their work, and to offer the results of research and experimental work wherever this information will be of practical value. The whole plan, of course, is one of co-operation in keeping with the Company's policy, to recognize these two important groups as factors in the Paint and Varnish industry.

The development of the newer type of finishes will render this type of service particularly valuable, so that both groups will be consistently informed of all the latest Paint and Varnish developments and their application to industry.

For information regarding the working details of this plan, as well as information on any finishing problem, may be directed to the Architectural Division, 3500 Grays Ferry Road, Philadelphia, Pa.

* * *

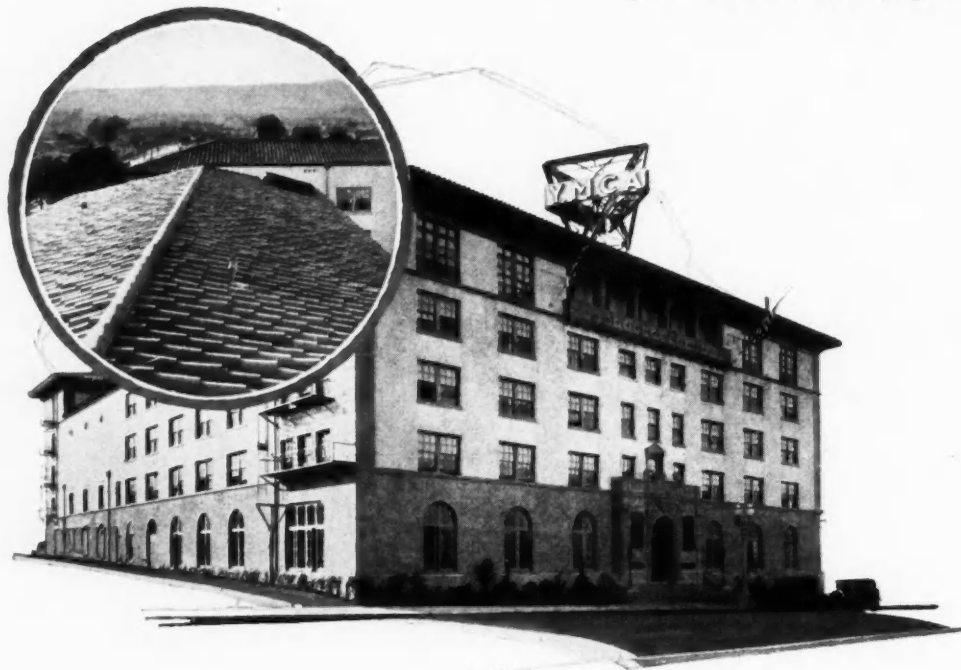
The National Terra Cotta Society, New York, announces the publication of a new book devoted entirely to the illustration of early Italian work, entitled "Terra Cotta of the Italian Renaissance." Copies are \$3.00.

The SAN PEDRO Y.M.C.A.

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PERSONAL GLIMPSES

[Sketch from life in this issue by Ramm]



LEONARD A. SCHULZE

OF late years, many a large and stately building has been erected, in widely varying locations stretching from the Atlantic to the Pacific, designed by the office of Schulze and Weaver. A natural curiosity is pardonable as to the source of this prolific and comparatively sudden activity of practice. Or, in the language of the amazed observer, "How do they get that way?"

Mr. Schulze is still a young man, but he has had a rich and varied experience. Born in New York, he graduated from the City College of New York about 1894, and started in the office of Trowbridge and Livingston. During this period he was studying in the Masqueray Atelier of the Beaux Arts Society. It is interesting to note that Mr. Schulze was responsible for much of the beautiful detail of the Palace Hotel, San Francisco, while with Trowbridge and Livingston.

Proceeding to the office of Warren and Wetmore, he spent about twenty years there, during which he acquired an invaluable training in that very complicated type of architectural work, the planning of metropolitan hotels. What the firm of Schulze and Weaver (formed about 1919) has accomplished in this line demonstrates their ability; merely touching the high spots, such hotels as the Biltmore of Coral Gables, Los Angeles, Havana and Atlanta; the Park Lane and Netherlands of New York; the new Breakers of Palm Beach—all are examples of the last word in caravansary elegance, comfort, efficiency. Incidentally, various large office buildings stand to their credit in New York, San Francisco, Los Angeles.

Such an output in so short a time shows plainly that the Hobby of Mr. Schulze can be nothing other than Work, of the most concentrated and productive sort, although he is not above a friendly game of golf or bridge at (very) odd moments. His is a truly American record.

* * *

IN THE PROFESSION

Hewitt-Miller-Shirey, Architects and Engineers, announce the opening of new offices in the Petroleum Securities Building, Los Angeles.

* * *

Everett H. Merrill and John C. Rahn, Architects and Engineers, announce the consolidation of their interests under the firm name of Merrill & Rahn, and the removal of their offices to the Financial Center Building, Los Angeles.

* * *

Architects Masten and Hurd have removed their offices to the Shreve Building, San Francisco.

* * *

Jas. T. Narbett, Architect, is now located at 337 Tenth street, Richmond.

* * *

The recently chartered Hawaii Chapter, A. I. A., is holding meetings regularly. Several members formerly of the Northern California Chapter, have been transferred to this chapter.

* * *

PAN-AMERICAN CONGRESS

The third Pan-American Congress of Architects will be held in Buenos Aires, from the 1st to the 10th of July, 1927. This Congress will continue the magnificent work done at the two preceding Congresses held at Montevideo in 1920, and Santiago de Chile in 1923.

At the same time with the Congress, the Third Pan-American Exposition of Architecture will take place, and judging by the enthusiastic spirit shown by the architects of the countries invited, it is logical to expect the most conspicuous attendance. Both the Congress and the Exposition have the auspices of the Argentine Government and the Executive Committee has already taken the necessary steps to have the official invitations sent out as soon as possible to all the nations of America.

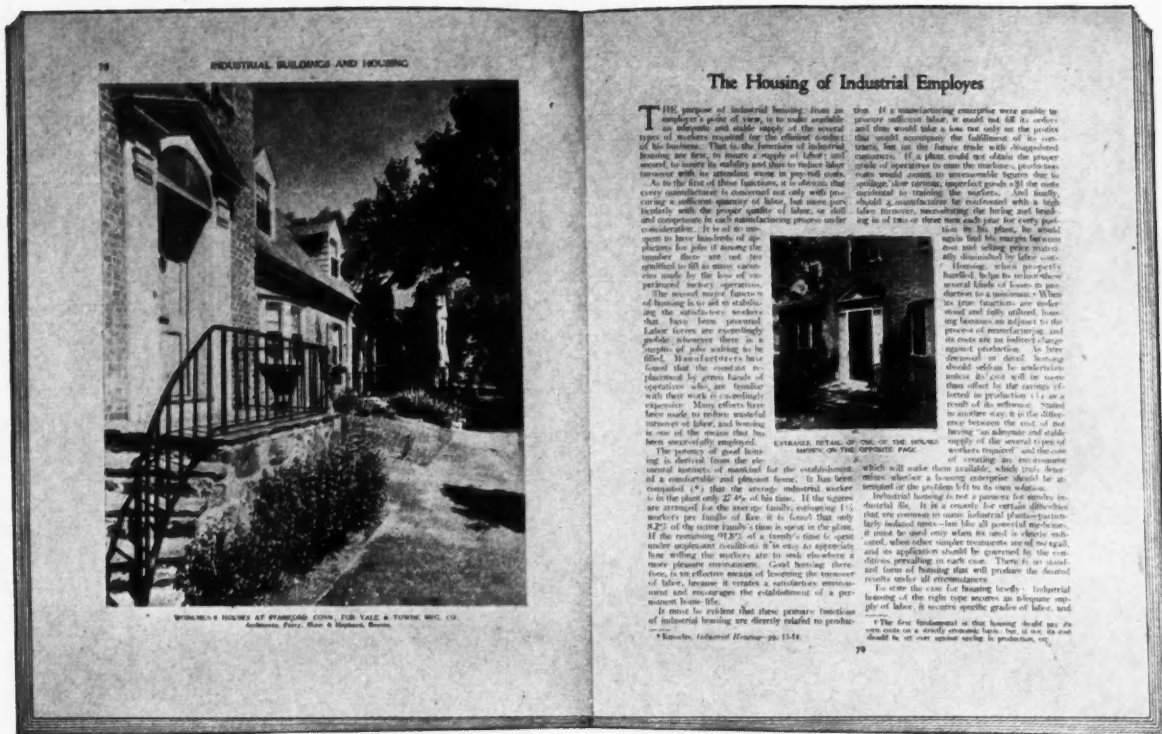
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ZAPON COMPANY ENLARGES BRANCHES

The Los Angeles office of the Zapon Company of California is now under the management of Mr. J. S. Cameron. New and larger offices and warehouse have been secured at 1317 South Olive street, Los Angeles. With increased stock and the installation of a service department and laboratory, this office of the company is enabled to render real service in assisting architects in working out finishing problems.

The San Francisco office is under the management of Mr. E. E. Hensley, and is carrying an increased quantity and variety of colors and materials.

Quality lacquer such as Zapon is being used increasingly for finishing purposes and this company is prepared to supply the architect and builder with complete informative information on the subject.



Reproduction of two facing pages in "Industrial Buildings and Housing"

A Useful New Book on Industrial Building and Housing

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IN this new book "Industrial Buildings and Housing" there is a fund of information for the architect. The planning and construction of the modern manufacturer's monument—his factory—is treated in detail. Examples are shown of architectural beauty that enhance the value of the investment and add to the appearance of the community.

Suggestions are given for interior arrangement including restaurants and rest rooms. Several chapters are devoted to the establishment of employees' communities. The work is profusely illustrated with examples of fine factory buildings and typical homes for workmen. This book sent postpaid for two dollars.

In the erection of attractive industrial buildings Face Brick is pre-eminent as a fire-proof, permanent, artistic material for the wall surface within or without. Its many colors and textures provide a choice to suit exactly the color scheme, architectural treatment or surroundings.

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INTERIOR DECORATING

THE RELATIONSHIP OF THE ARCHITECT AND DECORATOR

[BY ZOE A. BATTU]

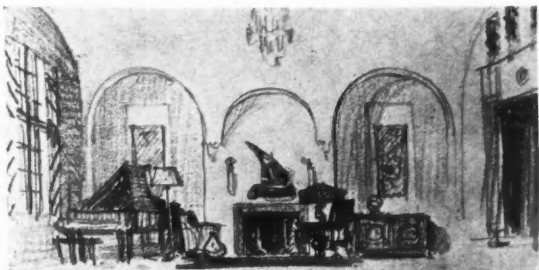
Editor's Note: In so far as we know, there is no architectural magazine published in the West that is regularly devoting any part of its pages to the decorative treatment of the home and commercial building. Since we believe that in the West the time and place are particularly opportune for such a monthly department in an architectural magazine, we are starting one with this issue of the PACIFIC COAST ARCHITECT.

It is our aim to make this department practical—a medium through which both the architect and decorator can speak, raise issues and ask each other questions, as a means of creating a sympathetic working basis between themselves. We will therefore, at any time, welcome criticism, comments, suggestions on this article or subsequent ones; while ideas as to subjects you would like to have discussed will be more than welcome. May we not have your comments and criticism, favorable or unfavorable, caustic or kindly?

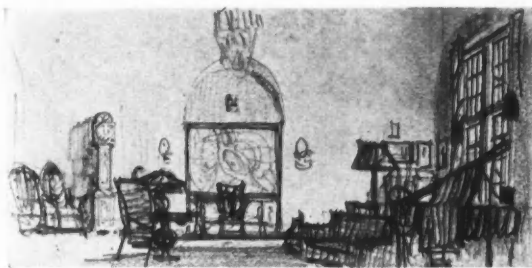
THE architect and the decorator! Here are two men who, by the peculiar nature of their work have always been vital forces in the creation of the order and balance of conditions called civilization. The one takes things—stones or what you will—of certain size and shape, definite, sharp, quite material in themselves, and builds cities, churches, monuments, buildings, homes. In the building that which is essentially material acquires the fluid something that carries man's thought into abstract spaces; fills him with new desires and unshaped dreams. In the effort of realizing the desires—of giving form and shape to the dreams—he lifts himself to a finer consciousness mentally and physically. Thus the architect serves in the process of civilization.

The decorator follows the architect. He has, as a background for his labors, four bare walls. They may be architecturally perfect, but unadorned they are impersonal and removed from the individual—something that may move him emotionally, but that he cannot lay his hand upon. There is a cycle to be completed, a gap to be bridged, in order that the occupants of a home may have an intimate relationship with its masses and spaces.

To establish a bond between a man and the four walls of his home is the decorator's function. He must give the individual things upon which he can lay his hands—books, pictures, chairs, vases, familiar objects that fuse the impersonal with the personal. The decorator, who works always in this spirit of creating a kinship between the home owner, his home and its decorative treatment, invariably succeeds in producing something more than an artistically good interior. He creates a place wherein people can live. He gives them a world of their own, peculiarly apart, but in which they can find much that brings them into a closer relationship with themselves and the entire outside world. More than that, no artist can hope to do.



This is a room sketch by Lionel H. Pries, Architect, made to show the approximate placing of decorative units with the architectural background.



Another view of the same room

Thus it may be seen that the bond between the architect and the decorator is a very close one. It may be likened to the relation between a singer and accompanist. If either one plunges on without subtly connecting his part to that of the other, if either one tries to unduly dominate, the result is not music but confusion. Both may be fine and capable artists, but a joint recital must be a joint recital or he who seeks to center attention on himself ceases to be an artist. He defeats his own ends by the very means that he utilizes in the attempt to gain them.

So it is with the architect and decorator. Neither can well afford to go his way without due regard for the other. Neither can afford to seek to dominate by serving effects rather than principles. For a home is judged largely as a whole. The point at which the architect leaves off and the decorator begins must never be too awkwardly obvious, or the result is a house divided against itself architecturally, decoratively and artistically. Neither the work of the architect nor of the decorator can achieve its ultimate possibilities in such a case.

Moreover, this bond shows every indication of assuming greater proportions. In the last dozen years a gospel of good architecture and decoration has been broadcast upon the land. Practically every newspaper, magazine and periodical in the country carries a special department devoted to the designing, building and furnishing of the home. There are a score or so of ably edited magazines of national circulation who confine themselves to these subjects alone.

As a result of this activity of the press, the American public is no longer content with the prosaic and ordinary in homes. Nor does it have to be content with the commonplace, for, literally, the man on the street is financially able to hire an architect and decorator for his home of comparatively modest appointments. On her part, the American housewife demonstrates that even bargain basements are rich in decorative possibilities.

This interest in and general desire to acquire good homes are on the whole most desirable. They indicate esthetic



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R. A. Herold, Architect

Barrett & Hilp, Contractors

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and artistic interest of a practical and wholesome sort, and this condition is always more promising than indifference. But it must also be recognized that there has arisen a vast number of fads, fancies, schools, isms, schisms and what not in architecture and decoration. At some points the decorative imagination has run riot, and there are instances where we are ridiculously over-decorated. However, as we have before noted, the movement on the whole is good and nothing at which to take alarm. It presents, rather, an opportunity for the architect and decorator to clarify the main issues; to establish principles for effects; to give vigorous expression to that which is really vital and has inherent elements of endurance.

As to the actual methods by which an architect and decorator can work together, there is a tremendous and almost untouched field. The ideal relationship would be for the client, the architect and the decorator to plan together from the first rough ideas to the finished home. This, however, is an ideal. It is perhaps not impossible, but as conditions now exist it would be somewhat impractical and in most cases too costly for either the architect or decorator.

But it is somewhat within the limits of possibility for an architect to keep in touch with decorators, whose abilities, tastes and temperaments enable them to complete and complement the spirit of the several architectural styles in homes. The decorator will also do well

we show herewith some of Mr. Pries' sketches along these lines.

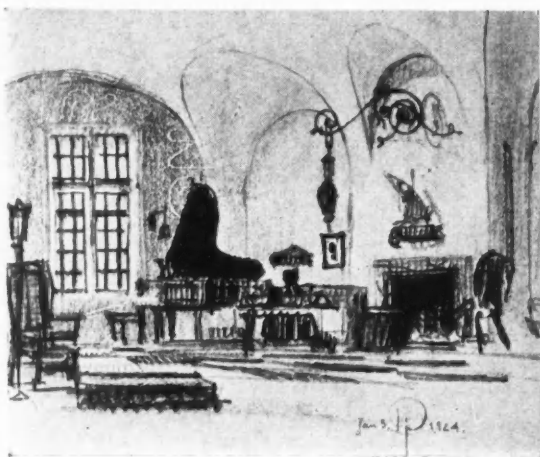
The merits of the method are obvious. By making perspective sketches of the furnished rooms, it is possible to get a more accurate idea of its relationships than the best blueprint affords. Such sketches may reveal flaws in the proportions, in the placing of windows, doors and similar details, that might not otherwise be apparent until the work neared completion. The error can be corrected in the blueprint, and even though the architect and the decorator never see each other in a house so planned and sketched, the decorator receives a finely balanced and adjusted background against which to place his decorative effects. He can be truly creative and not be forced to waste his talents in attempting to conceal or minimize architectural flaws.

To this factor of mass relationships in architecture and decoration there has been given a great deal of attention. Generally speaking, the capable architect and decorator keeps them in mind at every step of his work. Two more subtle points, which are constantly demanding that greater attention be given them, are color and texture in wall, floor and woodwork treatments. An infinite variety of wall, floor and woodwork treatments are now available. An architect with any ingenuity at all can devise effects that are both lovely and original.

However, before venturing too far with a striking and intriguing color scheme or texture treatment, it is always well for the architect and his client and the proposed decorator to shop about a bit to see if rugs, draperies and other fabrics can be found to match the proposed wall or floor finish. If nothing is available that will happily blend with the intended scheme, it had better be abandoned and something else originated. Even the design, proportions and finish of furniture in a room, where it is planned to create something special in color and texture treatment, had best be considered rather judiciously before definite steps are taken. For it will often be found that ill-adjusted color and form have a way of producing unexpected optical illusions.

Taken from any angle, the points of color and texture are illusive things—the fine overtones and undertones of the main themes and backgrounds. Like all details they must be executed with sensitive finesse or the result is both disturbing to the senses and destructive to the entire work. Color and texture are not things that can well be decided by mere conjecture or snap judgments. Decisions can only be safely made after experimentation. So arbitrary in their demands are these two details that they practically force the architect and decorator to work hand in hand; to decorate the home while it is still in the blueprint stage.

As a matter of fact, it seems that the whole future relationship of the architect and the decorator is in the blueprint stage. This is an era in which American art standards are slowly being created. By the nature of things, the architect and the decorator are destined to play leading parts in the process, and it would appear that the two have reached a point where they will do well to merge their work to a greater degree than they have possibly done in the past. From such a merger it is difficult to say what may ultimately come. But the result is interesting to speculate upon, for when two such creative forces come into sympathetic contact it is reasonably logical to assume that America may realize artistic ideals infinitely satisfying to the generations who create them—worthy of some consideration to the generations who will follow.



Study of a fireplace group by Pries. The decorator stepping into a home so planned has an ideal background for his effects.

to cultivate a working contact with architects, whose homes provide an ideal background for the trend of his personal abilities and talents. Where such a contact exists, it would no doubt in many cases be possible to gain the approval of the client on some sort of cooperation between the man who is designing the house and the one who will decorate it. Such an arrangement would be to the profit and benefit of the client, the architect and the decorator.

Another method always open to the architect and one that no doubt wins the approval of the decorator is that of roughly blocking into the room sketches, units of furniture, hangings, etc. The sketches need not be elaborate drawings of exact pieces, but merely the smaller masses placed in relation to the architectural background. This plan is followed with more than ordinary success in the offices of Lionel Pries, San Francisco architect, and



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THE MANUFACTURE OF GYPSUM TILE

It is quite generally admitted by the majority of architects that gypsum, due to its natural structure, is the most efficient fire retarder yet developed—and gypsum cast in the proper manner into blocks of size convenient for handling is undoubtedly the most desirable material for fire protection, sound deadening, economy and future efficiency, in certain specific places.

A part, at least, of the difficulty which created the dissatisfaction in the past in the minds of many architects is doubtless due to the fact that, like cement blocks, almost anyone with a few dollars, a washtub, a bag of sawdust and a hydrant could manufacture some sort of gypsum tile. But there the human element, allowing for variations, so enters into the problem that a uniform product is almost an impossibility, regardless of the good intent of the manufacturer. Proof of this is that in some sections of the country the use of gypsum tile is consistently on the increase and has been very satisfactory as a building product for a number of years, but each of these sections is situated adjacent to some well-organized plant which manufactures the gypsum tile scientifically and with uniformity.

The gypsum arrives at the plant in carload lots from the gypsum manufacturer and the only possibility of the human element entering into the handling of the gypsum is when employees truck the 100-pound sacks of gypsum from the freight car to the large storage bins. Employees simply snip the wire with which each bag is tied and empty the bags into the supply bins.

From then on, everything is automatic. Screw conveyors pick up the gypsum and transport it to the dry mixer, where it meets a small stream of long white fiber, also fed by a screw conveyor. These two conveyors never get tired, never forget to revolve and run consistently hour after hour at an unchangeable speed—conveying exactly the same amount of material at all times. This dry mixture is then conveyed by another set of screw conveyors to the wet mixer, where the water is automatically added in the proper amount. It is automatically discharged to the molding machine, where it assumes its initial set. After it has hardened it comes in contact with the human element for the first time; that is, employees remove the set-up tile from the molds.

From there the material is loaded onto conveyors and run to the tile drying yards. Here in Sunny California the sun does the drying, which is nature's method of bringing back the processed gypsum to its original rock-like state.

Few people recognize the magnitude of this business. The cut shown on this page gives some idea of the extent of the drying fields of the Buttonlath Manufacturing Company of Los Angeles.

This plant has one of the very few fire-testing laboratory furnaces operating in the State. The organization is continually working in conjunction with the Raymond G. Osborne Laboratories in an endeavor to meet new conditions which arise from day to day, and to emphasize the superiority of gypsum tile over many other types of building material along the lines of fire-proofing, heat and cold resistance, sound-proofing, strength, workability, salvage value, etc.

Here is one of the many California industries which have made great strides to improve general building conditions throughout the State.

* * *

Official announcement has been made of the change of name of the Wayne Tank and Pump Company, of Fort Wayne, Ind., to Wayne Co. The change is made because of expansion of the company in new lines.

LIGHTING IS A PART OF ARCHITECTURE



The offices in the new Board of Trade Building, Los Angeles, are lighted with Duplex-a-lites
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When You Revisit One of Your Old Jobs

UPON your next visit to one of your old jobs, compare the appearance of the present finish with that which was first applied. Make it a point to find out how many times the interior has been refinished.

There is nothing that is more discouraging to the creator of anything than to discover it a faded drab thing . . . to find that its beauty is but a memory. And yet, in how few cases does the interior of any building retain the pristine loveliness that fairly seemed to speak a warm welcome to anyone who entered. More often, a chill seems to steal over one upon stepping into the usual drab interior from the sunny out of doors.

Then there is the interior that is always bright and cheery . . . that is always



inviting. Constant care and periodical renewal of the finish keeps it alive — but at a considerable expenditure of time and money.

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It is worth while for anyone interested in the economical maintenance of beauty to make a thorough examination of Zapon products.

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